

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china:

Haviland & Co
Limoges

To the Trade

CUT LIME GLASS has recently appeared in the market. The trade should be fully informed as to the quality of this glass.

Prices on lime glass are necessarily low, as lime glass is the cheapest manufacture of glass. *It is brittle, lacks strength and will not hold brilliancy in the cut article.* It is inferior in every respect as a substitute for lead glass and can easily be detected by its weight, which is light, and by its tone, which has a dead or dull sound.

Cut Lime Glass is not a new discovery; years ago it was tried on the public without success. *Where quality is to be considered, guard against purchasing lime cut glass.* Lead gives glass its body and weight, its lustre and metallic ring. Cut Glass with a dead or dull sound is cheap lime glass and of small value.

Porcelaines

G. D. A.

The new things in G. D. A. Limoges Porcelaines

NOW READY

WE are all ready for the fall campaign. The new samples are opened and our representatives will see you soon. Of course, the decorations are the handsomest we have ever made, that goes without saying, but there are several peculiarities in this line worthy of comment. In the first place, they go to the two extremes, that is to say, certain of them are cheaper than anything we have ever had before, while other patterns are far richer, handsomer and more expensive than anything we have ever offered. This is in absolute keeping with the demands of present trade conditions; to be attractive now, goods must be either very, very cheap or very, very handsome. This collection includes both.

FACTORY AND MAIN OFFICE, LIMOGES, FRANCE

Emil Gerard, Director

NEW YORK SHOW ROOMS

29 Barclay Street New York



Marine Vase by Miss Jessie Ivory. For text see page 21

POTTERY & GLASS

VOLUME VII, No. 4.

NEW YORK, OCTOBER, 1911.

TERMS: \$2.00 per year in advance.
25 cents per copy.

Rare China, Real and False

IMITATIONS OF OLD ENGLISH PORCELAINS—CHELSEA, DERBY, BOW AND WORCESTER—
TESTS BY WHICH FORGERIES MAY BE RECOGNISED—THE LOWESTOFT FALLACY—DIF-
FERENCES BETWEEN REAL AND SPURIOUS LOWESTOFT

OLD English porcelains have been imitated largely by some of the English, French and German potters. Much of the ware sold for old Chelsea, Derby, Bow and Worcester is made in Germany as a staple product and sold wholesale to the dealers in spurious antiques or made to order for them. The paste of these products is entirely different from the old soft paste of the English potters, and even a superficial knowledge of the characteristics of different pastes and glazes will be sufficient to protect the collector from imposition.

A safe rule to follow when buying examples of pottery or porcelain is to regard every piece offered as a counterfeit until it can prove its title to genuineness. It is better to be always on one's guard and occasionally lose a good piece through excessive caution than to rely on the statements of dealers and fill one's collection with forgeries.

There are honest dealers of course, and those who may be considered reasonably well posted in some branches of art, but there is no dealer who is an expert in all. A certain antiquary was recommended as the most honest dealer and one of the best experts in all of Europe, whose statements could be relied upon implicitly. He happened to have in stock an exquisite piece of porcelain which he guaranteed to be a genuine and excessively rare example from a famous eighteenth century factory. A critical examination showed the piece to be a clever modern forgery. Without loss of faith in the integrity of this dealer, belief in his infallibility as an expert was somewhat shaken.

Buyers should always purchase on the merits alone of the objects offered. Stories of association and family tradition are almost invariably incorrect and misleading. A collector who allows himself to be influenced by statements relating to former ownership or antiquity will probably find himself in the same predicament as the one who bought a watch which was accompanied by a written certificate that it had once belonged to General Washington, although the case bore the name of a watchmaker of the 1860 period.

The early figures and groups made at Chelsea were marked on the base with three (or four in the larger pieces) dirty looking patches or smudges, sometimes called "thumb marks," produced by the tripods or supports used in firing. These were formerly supposed to be an indication of genuineness, but of late years the forgers have imitated them successfully, and it is necessary to seek for other tests of authenticity.

Chelsea figures have been reproduced in great abundance by the French imitators, but the expert can easily recognize the spurious pieces by the paste, which has a harder appearance and a whiter glaze than the genuine. Frequently the modern pieces have figures, letters or words scratched in the base, which reveal their French origin. Moreover the coloring of these sham pieces is often raw and gaudy. The great majority of Chelsea figures, groups and scent bottles which are now offered for sale are what the English call *duffers*.

The gold anchor mark of Chelsea is found only on genuine pieces which were produced at that factory after gilded decorations were introduced, and was never used on the earlier wares, which when marked at all bear the anchor mark in red. Forged pieces of the first period frequently bear the anchor mark in gold.

Genuine Chelsea cups and saucers, plates, dishes and other pieces of table ware when of the earliest or fritted paste period may be recognized by the presence of transparent spots, known as *pin points* or *grease spots* in the paste. They may be plainly seen by holding the piece between the eye and a strong artificial light. It is maintained by some experts that the counterfeiters have lately succeeded in reproducing this phenomenon to a limited extent, but instead of being scattered through the paste, as in the old ware, the translucent spots are confined to groups in one place. I have not met with any imitations of this character and am inclined to believe that the *pin point* test may still be depended upon. It is extremely difficult to produce this effect without a more intimate knowledge of the meth-

ods and materials employed by the early Chelsea potters. Nor is it necessary to resort to a difficult technical trick in order to achieve a result which would not be noticed by one collector in a thousand.

Forgeries of Chelsea ware are usually made in hard paste, whereas the genuine was always soft paste. Chelsea figures, if genuine, are modeled in sharp, clean-cut lines. If the folds of the drapery are rounded, as though they have been made in worn moulds, the probabilities are that the piece is a counterfeit.

Some of the old moulds from Chelsea and Derby are still in use by the counterfeiters, but the quality of the paste and glaze and the tone of the colors of the decorations of the recent pieces will reveal their fictitious character.

Chelsea and Derby porcelain, having been in their later years so closely identified and the wares being so similar in composition and forms, the tests for Chelsea wares are applicable to those of Derby.

Derby china was rarely decorated with underglaze blue before 1800, the earlier products being ornamented with overglaze blue enamel over which gilding was frequently applied. The glaze of old crown Derby ware is often badly cracked, presenting the appearance of having been subjected to the heat of a stove.

In the earlier pieces of genuine Derby china, the crown was penciled in blue or puce, carefully dotted, to represent jewelery. In the later period the crown was rudely painted, usually in deep red.

The firm of Bell & Block of Paris manufactures figures in imitation of old crown Derby porcelain. Their mark is a crown over the monogram B. B.

The figures and groups made at Stratford-le-Bow England, have been imitated in large numbers and many which have found their way into private and public collections are modern. The forgeries may usually be recognized by the lack of sharpness in the modeling or the color of the paste, which is whiter or possesses a more bluish tint than that of the genuine yellowish or creamy ware. Genuine Bow figures, like those of Chelsea, are sharp and clean-cut in the modeling, particularly in the draperies.

The Bow figures usually possess a square, triangular or circular hole in the back near the base for the insertion of metal nozzles for holding candles. A piece bearing a Bow mark, particularly the bow and arrow mark, should always be subjected to critical examination, since genuine pieces are more rarely marked than the fraudulent. The marks on this ware may as a rule merely be used to direct the collector to the ware which he should study and not be taken as an indication of genuineness. In the absence of marks on counterfeits, the collector will often find it difficult to determine the factory where they are supposed to have been made, since the paste and glaze are rarely correct.

In genuine Bow tableware, such as sauceboats and dishes, it will be found that the imperfections, such as fire cracks, blisters and depressions, are usually concealed by painting over them small flowers and insects.

The glaze is often thick and uneven and the bottoms are apt to be rough and smeary.

Genuine Worcester porcelain, bearing the crescent mark and the Chinese square mark in blue, is soft paste and belongs to the Dr. Wall period (from 1751 to 1783). When these marks are found on hard paste, as they frequently are, or when they appear above the glaze the pieces are manifestly spurious. Forgeries of this character have been made to a considerable extent in Germany and France.

Old Worcester porcelain is seldom if ever crazed.

Pieces of Worcester porcelain made since 1867 usually bear a date letter beneath the mark. The letter was changed each year until the entire alphabet, with the exception of the letters J and O, had been used. In 1891 the alphabet was commenced again in Old English letters:

1867—A, 1868—B, 1869—C, 1870—D, 1871—E, 1872—F, 1873—G, 1874—H, 1875—I, 1876—K, 1877—L, 1878—M, 1879—N, 1880—P, 1881—Q, 1882—R, 1883—S, 1884—T, 1885—U, 1886—V, 1887—W, 1888—X, 1889—Y, and 1890—Z.

There is perhaps no ceramic ware around which have been woven so many fallacious theories as the porcelain of Lowestoft, England. It has been variously stated that pottery and porcelain were both made at that factory, that the porcelain produced there was hard paste, that porcelain was brought from China in an undecorated condition and painted there and the armorial and heraldic hard paste porcelain, the helmet creamers and teapots with crossed handles, with decorations of roses and dotted waving lines, all originated in the insignificant factory in that English town.

All of these assertions are incorrect. There is no assurance that pottery was produced at Lowestoft. The porcelain made there was of the ordinary soft paste similar to that of other contemporary English factories. No proof has yet been furnished that Chinese porcelain was ever decorated there, and all of the hard paste porcelain so long known to dealers and collectors as *Lowestoft* was made and decorated in China.

The Lowestoft fallacy was promulgated by William Chaffers in his book on "Marks and Monograms" and in late years it has obtained so strong a hold on collectors that it will be many years before they can be convinced that the ware which they have been collecting and for which they have paid such high prices is nothing more or less than a coarse inferior ware made at Ching-te-Chen, China, in the latter part of the eighteenth century and the beginning of the nineteenth and decorated at Canton and other places to fill special orders for the European and American trade.

It is of course to the interest of dealers to keep up this deception as long as possible in order that they may continue to receive large prices for a class of Chinese ware which is not worthy of a place in Oriental collections, but the sooner collectors begin to realize the fact that they are being duped into paying exorbitant prices for things which possess no intrinsic value in the false belief that they are obtaining rare pieces of

Lowestoft porcelain the greater will be their chances of securing examples of the genuine ware.

As has already been stated, true Lowestoft porcelain is always of soft paste. Its distinguishing characteristics are poor potting, sandy and irregular glaze in which black dust specks are usually found, uneven surface and embossed designs taken from prepared moulds.

The base rims of cups and bowls are usually elongated and are thicker at the top, tapering to a thin edge at the base. The bottoms of undoubted pieces are as a rule rough and unfinished and the glaze is irregular and uneven.

There are several varieties of real Lowestoft porcelain. The first is of a whitish paste with a bluish tinge of the glaze decorated with blue and frequently relief designs. In this variety the Worcester and Bow porcelains were imitated. The Worcester "powder blue" ground was sometimes copied and transfer printing was also employed. The second variety and perhaps the most characteristic is of a deep creamy tint on which Chinese decorations in enamel colors were painted. The Worcester porcelain of the period was also imitated in this body and some of the polychrome designs of that factory were closely copied, such as the house or pagoda pattern in red.

The third variety is evidently intended to imitate the Chinese so-called *Lowestoft* style, as the glaze is tinted green to simulate the color of the Chinese ware. This is a peculiar tone resembling that of a duck's egg, which when placed side by side with the cream-colored ware is of a pronounced green color. On this wear Chinese floral designs and colors were copied.

True Lowestoft porcelain is rarely marked, but occasionally the Bow and Worcester marks are imitated. There will be occasionally found on Lowestoft porcelain, however, a number painted in underglaze blue on the edge of the under rims of cups, saucers, bowls,

sauce boats and other pieces. These numbers run from 1 to 52. If a piece possesses the peculiarities of paste, workmanship, coloring and decoration described above and a blue number is found on the side of the bottom rim it is in all probability a genuine piece.

It may be safely assumed that every piece of hard paste porcelain found in this country which has heretofore been supposed to have been made at Lowestoft is of Chinese origin, having been brought here either by a sailing vessel directly from the Orient or shipped to Europe by the East India Company and brought to America by some voyager.

The so-called hard paste Lowestoft of the Chinese potters has been caricatured to an enormous extent in Germany and France, and probably in other parts of Europe. In a New York shop, shelves and tables piled high with this modern trash have been seen. Baltimore is one of the principal distributing points for this rubbish. A collector once paid five dollars apiece in that city for a dozen plates of "guaranteed Lowestoft" which at a liberal estimate would have been dear at twenty-five cents each.

The catalogues of sales of old china issued by American auctionhouses frequently contain descriptions of this spurious ware, and only recently a list of articles to be sold at public sale included five items of one dozen each of *Lowestoft* plates which on examination proved to be the crudest mockeries. When it is stated that there is perhaps not a single genuine Lowestoft plate in any American collection some idea of the extent of this illicit traffic can be had.

The plates to which reference has been made are such palpable frauds that none but the merest novice can be deceived by them. They are always of hard paste, French or German porcelain and execrably decorated with floral or heraldic designs in enamel colors. Around the rims will be found overglaze tracteries.

(Continued on page 30)

The Glass Making Industry

THE CONTINUOUS TANK—ITS USE IN PLACE OF THE POT FURNACE—THE INTERMITTENT OR DAY TANK—GLASS, ITS QUALITY AND INGREDIENTS—THE MIX—THE FIRING PROCESS

CONTINUED FROM THE SEPTEMBER ISSUE

A CONTINUOUS tank is built in the general shape of a rectangle, with one of the ends bulged out, forming a semicircle. Thus, the working end, projects into the working area and is usually partitioned off by a building wall meeting the furnace about in the center. Back of this wall projects that portion of the furnace wherein the raw materials are fed and the heat for melting applied.

The working, semicircular end of the tank is punctured with a series of *working-holes*, through which the blowers reach the molten glass with their pipes, and around this end of the tank is a platform or *foot bench* quite similar to that used with the pot furnace. Also, as with the pot furnace, there is a some-

what elaborate air-pipe system for cooling the molds and machine.

The important feature of the tank furnace is that of continuous operation. There is one type of tank furnace—the *intermittent* or *day* tank—which is not continuous, requiring daily filling and melting. This type, however, is little used. It was the continuous feature of the tank furnace that rendered it of such great value to the manufacturer. As it permits of melting simultaneously with the extraction of glass, no stoppage for melting a new batch is necessary and work may continue day and night without interruption.

The tank has practically displaced the pot furnace for all varieties of green glass. For finer flint and

lead glass, however, the pot method is generally preferred. Also, if several varieties of colors of glass are being made, or if a frequent change in variety or in color is desired, the pots are the more convenient. It is a lengthy and troublesome process to empty a tank and fill it again with another kind of glass. The pot, however, emptying itself each day as it does, permits of such a change with utmost ease.

The use of the tank in place of the pot furnace has two effects upon the conditions under which the work is carried on. In the first place, the continuous tank is primarily responsible for the prevalence of night work. With the pot furnace night work is possible by using only a portion of the pots on each shift. But the economy is not so palpable as it is with the continuous tank, and before the introduction of the tank night work in the glass industry was not very common. In the second place, the working arrangements about the two classes of furnaces differ. The pot furnace has a complete circle of working holes, only alternate pots being used at one time, with the result that the workers at such a furnace normally have more room and better ventilation than those working at a continuous tank, where all the working holes are at one end and all in use. However, a few cases were scheduled of pot furnace workers being very badly crowded.

Glass, in its commercial sense, is a fused mixture of silica, usually in the form of natural sand and two or more alkaline bases, such as soda, lime or potash. These substances enter the factory in a raw, powdered state and go first to the mixing room. This room is either in the basement or back of the furnace, but partitioned off from the furnace room. Here, the relative proportions having been determined upon, the selected ingredients are thoroughly mixed. This is known as the *mixing of the batch*.

The quality of the glass depends largely upon the character of the *mix*, and very often a slight departure from the prescribed proportions will result disastrously. As a consequence, the making of a satisfactory formula and its proper use become matters of utmost concern. The formulas used for approximately the same grades of glass vary considerably from factory to factory, and each factory regards its favorite formula as, in a measure, its peculiar secret. Until very recently such formulas were determined entirely by an empirical method and the element of *luck* thus introduced contributed to the popular acceptance of glass-making as a *mystery*. Even at the present day these elements of luck and mystery are at least respected by many glass-makers, although the increasing use of chemical analysis in determining the proper proportions of the batch, is gradually converting this branch of the work into a matter of applied science.

By varying the ingredients of the mix and their relative proportions, distinct varieties of glass may be produced. Also by the addition of dyes, usually in the form of metallic oxides, a wide range of colors is made possible. These several varieties of glass have, of course, their major properties in common; their

minor differences, however, may be of very considerable importance.

For the purpose of the present discussion such possible varieties may be limited to three—green glass, flint glass (more properly lime-flint), and lead glass (more properly lead-flint). Under the term green glass are included all varieties of common glass—common because its ingredients are not selected and purified. It is used in the making of beer and soda bottles and other cheap ware. Flint glass may be regarded as a purified glass. It is used in making all of the better grades of clear bottles and the greater portion of table ware. Lead glass contains, as its name suggests, a large proportion of lead. This gives the product a peculiarly rich tone and color which renders it suitable for fine tableware, especially when in the form of cut-glass. Scientifically, this classification of glass cannot be defended, but the terms given are more or less standard in the trade, suggesting different methods and conditions of work, and offering a convenient system of classifying certain phases of the glass industry.

The ingredients of a batch once determined and weighed, are thoroughly mixed on a clean floor by means of shovels; then either carted to the pots or tanks in wheel-barrows, or in some of the more up-to-date plants, conveyed mechanically through tubes.

In pot furnaces this filling of pots with *raw batch* is usually, though not always, done in the morning or evening, during the interim of change from day to night crew or vice versa. As a pot will hold approximately a ton of molten glass, and the shrinkage in weight from batch to melt is about fifteen per cent. for closed pots and from twenty-five to thirty per cent. for open pots and tanks, the requisite quantity of batch cannot always be put in at one time. In the case of continuous tanks, of course, the feeding is going on all the time. The pots being filled with the mix, the firing process begins.

Originally the heat was supplied to the pots directly, namely, by building a fire in the center of the circular furnace. The fuel of the earlier glass furnaces was always wood, artificially dried, and with it direct firing was, of course, the only method possible. Wood was used as fuel in the United States as late as 1865. When bituminous coal became the fuel of the industry, direct firing continued, and is the method used in one or two plants still. With the advent of natural gas and the introduction of the tank the method of firing changed. Direct firing was not possible with the tank because of its size. To reach effectively the contents of so large a receptacle it was necessary that the flames be forced across the top of the tank. This was made possible by the use of natural gas, which could be lead by pipes, and the flames directed at will. Natural gas, indeed, proved to be an ideal fuel for glass melting. Not only was it cheap; it also gave an almost perfect combustion and was so easily controllable that an almost exactly uniform heat could be maintained. With it the indirect method of firing was easier than the direct, and, being better, it was soon used with pot furnaces as well as with tanks.

Legal Information on Everyday Subjects

THE LIABILITY OF RAILROADS FOR LOST OR DAMAGED GOODS

BY ELTON J. BUCKLEY

This is the second of a series of legal articles written in everyday English which the average person can understand. "The Status of the Man Who Innocently Makes, Uses or Sells an Article Infringing Upon Patent, Trade-mark or Copyright" will appear in a subsequent issue.

A WELL-KNOWN retail merchant who is kind enough to say that he has followed these articles with interest and profit, has suggested that I discuss in one of the series the liability of railroads and other common carriers for damages for the non-delivery or the delivery in damaged condition of goods committed to their care. Every merchant in business uses the railroads as a means of transportation, and almost every one at one time or another will have claims against them, so that some illumination of the legal principles that control such claims may be useful.

In the beginning, the status of the merchant in making claims against a railroad company depends on the way in which he has purchased the goods. As to delivery, merchandise is usually sold in either of two ways. John Jones & Company, jobbers or manufacturers of New York City, will take an order from James Brown, a retailer in Cincinnati, Ohio, for goods. If the goods are sold delivered in Cincinnati, freight paid, the railroad is the agent of the seller, and if anything is wrong with the shipment—if it is either not delivered at all, or delivered damaged—the buyer's claim is against the seller. In such a case he has nothing whatever to do with the railroad, and should hold the seller responsible for the loss, whatever it may be, for the contract is of course not fulfilled by the seller until the goods are properly delivered. In this case the seller has the claim against the railroad.

In my judgment, however, sales of merchandise are mostly made the other way, i. e., f. o. b. (free on board) the place of sale. In this case John Jones & Company sell the goods at New York and it is Brown's business to get them transported to Cincinnati. Practically always in such cases, Jones & Company will actually deliver the goods to the railroad and make all shipping arrangements. In this case the railroad is the agent of the buyer and if anything happens to the goods en route, the buyer must look to the railroad. Some retailers not so fair in their business methods as they might be, will arbitrarily seek to hold the seller responsible in such cases, by deducting enough from bills to cover their loss. Even though the seller, for business reasons, should permit this, there is not the slightest legal warrant for it.

In spite of the fact that the seller of goods sold f. o. b., who delivers them to the railroad is acting simply as the buyer's agent, it is established that the seller, in the contract he makes with the railroad will usually

bind the buyer. In other words, if the seller accepts from the railroad a bill of lading which contains a limitation of the railroad's liability, the buyer is bound and cannot claim that *he* did not consent to any such limitation.

It is by these contracts that common carriers give themselves the upper hand over shippers of merchandise, and make it extremely difficult to get justice when goods are lost or destroyed. Before the days when railroads had learned how to reduce their liability, the matter was controlled by the common law, and a railroad was considered an absolute insurer of goods given it to transport. In those days no ordinary excuse was accepted. If goods were lost or damaged, the railroad was compelled to make good the loss unless it could be shown that it came from the act of God, a public enemy or the negligence of the shipper himself.

Conditions have changed, however, and to-day practically every railroad and common carrier uses a bill of lading which makes its liability for damage only a fraction of what it formerly was, and what it should be. Under the bill of lading now in general use, a railroad can be held responsible only for damage that comes from its negligence, and upon the claimant is usually put the burden of proving the negligence. This is often a very hard thing to do. The railroads have even tried to go further and force on shippers contracts which relieved them of practically all liability, even for the results of their own negligence. In every case, however, the courts have held such contracts void as against public policy.

The acceptance of such a bill of lading by a shipper makes the contract, whether the shipper read or understood it or not.

When a merchant receives merchandise in bad order he is often compelled by the railroads to sign for it in good order before they will deliver it to him. Often he is required to do this before he has even had the chance to examine it and learn its condition. By doing so he loses none of his rights, however, for he will always be permitted to show that he was compelled to give the good-order receipt against his will. If he discovers that the goods are damaged, his course is plain, but not always easy. If he has bought the goods f. o. b. and it is incumbent upon himself to make the claim against the road, he should at once file a formal claim for damages. The chance is he will never hear of this again unless he presses it. If he finds he can get nothing out of court, he can begin an action. In order to make out a *prima facie* case (a case good enough to get judgment if not overturned) he needs simply to prove the delivery of the goods to the railroad in good order, and their delivery to him in bad

order. It is then up to the railroad to show that by reason of the contract in the bill of lading that they are not responsible. If the bill of lading relieves the road of all responsibility, except for negligence, the merchant will then have to prove the negligence in order to recover. Sometimes this is comparatively easy, sometimes almost impossible. In such cases negligence is not presumed by the simple occurrence of damage and must be shown, except where the goods are lost entirely. In that case negligence need not be proven; the loss is supposed to be due to the railroad's negligence.

The rule as to what is negligence in these cases is simple. If the railroad failed to use ordinary prudence and care, and as a result the goods were damaged, negligence is made out.

The measure of damages in case judgment is obtained is the market value of the goods at the point of destination, not the point from which they were shipped. To the market value may be added interest, and from the sum of principal and interest the freight charges are to be deducted. The above is the rule where the goods are lost. Where they are simply damaged the measure is the market value less the fair value of the damaged goods at the point of destination. In case of damage through unwarranted delay, the measure of damage is the difference between the market value at the point of destination on the day when delivery should have been made and the market value on the day when it was made. This, whether the decline which may have occurred was due to a market decline or a deterioration of the goods themselves.—*Copyright, November, 1909.*

Korean Pottery

TWO cases of beautiful Korean pottery, whose equal probably has never been seen in America before, have just been placed on exhibition in the long corridor of the Japanese department of the Museum of Fine Arts in Boston. This wonderful collection was made for the museum by Langdon Warner, assistant curator of the department, who recently returned from Japan and Korea.

A few pieces of this kind have been shown before in the Morse, Macomber and Ross collections at the museum, but nothing so complete or so representative as these choice examples has been on view. When we are told that pottery was highly valued by the Japanese tea masters we can understand how its sobriety and refinement must have appealed to the disciple of the Zen cult.

A chalice-shaped incense burner is perhaps the most remarkable piece in the collection with its "tip-tilted" flaring foot and the two fluted bands around the stand. A very attractive plate is of blue-white kaolinic pottery with a beautiful incised design, which shows blue where the glaze is deeper over the cut line. There is a graceful flask-shaped vase, divided into panels by fine black and white lines with a decoration of delicate grasses in black and white. A similar shape is fluted and marked to simulate clustered bamboo stalks.

A cup stand shown is fluted and has a body made by stamping or incising the design on the biscuit and then pressing white and rarely black clay into the hollows and covering the whole with green glaze.

Small fluted bowls claim admiration for their grace and beauty of texture and charming ornament. One is like a five-petaled flower, another like a scallop shell with a little brown edge. Covered cosmetic boxes have delicate Mishima decorations of white daisies. A very fine specimen is a high-shouldered vase with small neck. This has a crackled blue-green glaze of remarkable clearness, over an incised drawing of a dragon full of vigor and rhythmic grace.

Korean pottery is very difficult to obtain as it is much prized by Japanese collectors and immediately bought up by the Japanese dealers from the Koreans. Mr. Warner obtained most of the collection in Japan, but a few choice pieces were bought in the interior of Korea. He encountered both danger and hardship, having been refused food and lodging after buying his specimens and being obliged to tramp many miles in the dark over rough country, carrying heavy boxes in his arms and inwardly wondering which box he would least reluctantly relinquish if attacked.

The greater part of the pottery come from Song-do, north of Seoul, and the former capital of the Koria dynasty which lasted from 900 to 1400 A. D. None was made after 1400. The Koreans called it "pottery of another world" and "Meiki or ancient ware," and the Chinese say it was due to a copy of the work of Joshu of Sung and Esshu of Tang. Before that time the pottery of Korea was unglazed and rough. The green glaze used was not so transparent and clear as the Chinese celadon. Most of the pieces are not real utensils but were made for memorial offerings. Many, however, served domestic purposes and among these we find water jars, teakettles, cups and saucers, jugs, tubs, bottles, tripod shapes, pen trays and bowls.

"The modern Japanese collector," Mr. Warner says, "considers that the imperfections add to the interest of the piece and values it all the more highly on this account when used for the tea ceremony. Pieces are found where the glaze has been run over a nicked edge, or over a stone left in the clay and perhaps protruding from the side of the pot. The finest color is a light, neutral blue-green and where the buff clay shows through the thinner places it takes on a pinkish tone that is very pleasing. The best pieces of the Korean porcelain are considered to be as fine as the early Chinese porcelain and the best pieces of Korean pottery as fine as any pottery made.

The pieces seen in the collection have been carefully selected from among hundreds of other pieces because of beautiful color, good shape and fine glaze.

The combined membership of the flint and green glass unions, including apprentices, numbers less than 20,000. The total membership of the flint union on June 1, 1911, was 9,251, of these 7,893 being employed and 1,358 in idleness, or 85 per cent. employed and 15 per cent. idle.



A View in the Dinnerware Section

New Jersey's Shopping Center

HOW A NEWARK DEPARTMENT STORE CELEBRATED AN ANNIVERSARY
—THE HISTORY OF THE STORE—THE CHINA AND GLASS DEPARTMENT

EARLY in September, Hahne & Company, over on New Jersey's busiest thoroughfare, commenced the celebration of their fifty-third anniversary, and for two weeks thereafter, continued a birthday party, planned for the pleasure of the people, a most remarkable event in retail trade circles—filled with music and song and souvenirs; features of public interest and an unusual distribution of merchandise. It was fitting that the event should be celebrated with such lively enthusiasm, not only that the people might know of the increasing years of the store's life and of its history, but that they might enjoy with its management the pleasure which the anniversary offered.

Hahne & Company of the present, grew from a little bird store of the past. Looking back over more than a half - century of achievement, it may be readily realized what the establishment has done for the mercantile growth of Newark, and how its growth has typified the

growth of the city. It is, indeed, an old store, but one with nothing about it to indicate age, excepting its immensity; nothing to indicate rust, stagnation, or lack of enterprise,—nothing but indications of youth, vigor, ambition and determination. The store has been under practically the same management since its organization, the same family has directed its destinies, always with the thought of making it New Jersey's greatest store and keeping it the greatest.

Individually a store with the buying and distributing power of Hahne & Company could wield a mighty influence in the mercantile world. How tremendous must be this influence when linked with no less than thirty - six others scattered throughout the country from Butte to Baltimore. Contact with stores in Spokane, Butte, Denver, Minneapolis, Louisville, Nashville, Montgomery, Augusta, Cincinnati, Baltimore, Pittsburgh, Buffalo and



In the Midst of the Fancy China

New York City brings results impossible for the single-handed and alone. The financial strength; the buying power; the trade advantages of this gigantic combination, each in almost every instance the best store in the city; the influence exerted on trade; the important part in making for nation-wide permanent prosperity—cannot be easily estimated even by comparison with others.

The organization has been described as a mighty



The Anniversary Poster

community of interests in which the people are direct participants through the economies effected by the elimination of waste and the conservation and concentration of buying ability. Yet notwithstanding the fact that the organization has more than fifty millions of capital back of it, it is in no sense a trust, in no way a combination in restraint of trade or manufacture; but in every way a combination of forces that work

for the betterment of trade conditions for the manufacturer, the retailer and the consumer.

It should gratify residents of Newark to know that the Hahne & Company store is regarded everywhere and is pointed to by many authorities as a model in architecture and departmental arrangement in the display of stocks. In fact, it is frequently visited by managers of stores with which it is associated as well as others contemplating improvement and enlargement, and it is manned by experts of superior buying ability and judgment, whose advice is sought by the country's greatest.

The housefurnishing, hardware, chinaware, glassware and art pottery branches of the business occupy the greater part of the basement. Here can be found everything needed for the kitchen or dining room. In the chinaware section may be found the products of the world's greatest potteries, embracing sets of china at costs of from a few dollars to hundreds. Over two hundred styles of dinnerware are in stock. The variety of tea sets, fancy goods and separate pieces is equally as great. This is true also of the art pottery and cut glass sections, in which may be seen pieces representing the highest accomplishments of these arts. The lamp section is separate from the other divisions and contains an extensive assortment of plain and elaborate chandeliers, shades and electroliers.

As one enters the department from the right stairway, he is at once impressed with the imposing appearance and arrangement of the department, for from a landing he commands a view of the entire floor. At this point are immense vases and pieces of statuary, of art pottery and terra cotta. On either side of the stairway, as it enters the department, is a large bronze figure; on the left the *Faucher* and on the right the *Faneuse*. Proceeding through the department he finds art pottery, statuary, bronzes, marbles, fancy ware, lamps, dinnerware, glassware, kitchen and toilet ware, cut glass and everything that may be properly classed as belonging to the china and glass department of a modern store. Nor have the goods displayed been selected from a limited number of sources, for on a single floor one may see samples of the output of the world's greatest potteries and glass factories—Royal Chelsea, Worcester, Limoges, Haviland, English bone china, Austrian china, German china, American porcelain, Royal Nippon vases, white china for decorating, and an equally wide selection of pressed and cut glass, art ware, fancy goods and lamps.

Although the entire department is a model of proficiency in arrangement, certain features deserve more than passing mention. A clever arrangement of tables—four placed together in the form of a cross—permits of an advantageous display of goods and results in a considerable saving of space. About pillars are glass shelves, supported by metal framework. This allows a wider expanse of shelf space than would be possible with the ordinary arrangement.

What is undoubtedly the most distinctive feature of the department, is the existence of four separate sections, which although complete in themselves, are



Looking Across the Department from the North Stairway

important parts of the whole. In each corner of the department is a compartment formed by glass cabinets—one room for dinnerware, one for cut glass, one for art ware and another for kitchen and cooking ware. The cabinets forming the sides of each compartment, contain glass shelves, upon which are displayed sets of the certain ware characteristic of each section. The center of the compartment is thus left for a graphic presentation of the ware. In the center of the dinnerware room is a large oval table, covered with white linen and containing a full dinner set arranged as if ready for use. The room contains three smaller square tables and two serving tables, each with its proper setting. On each of the smaller tables is an

artistic portable lamp and over the center table a large dome. The appearance of the section is further enhanced by pieces of statuary, placed on pedestals at the entrances. The cut glass section, a view of which is shown herewith, is similarly arranged, pieces being shown on the shelves of cabinets and on tables in the center. The tables are covered with black velvet and contain beautiful displays of neatly arranged cut glass. Ferns, electrical floral novelties, and artificial flowers, add much to the beauty of the goods shown. Another room is devoted to bronzes, marbles, art pottery and fancy ware and the fourth to kitchen ware.

There are larger cities than Newark, but none with a store better adapted to the needs of its people, than this.



In the Cut Glass Room

Retail Trade Notes

RETAIL trade in the pottery, glass and allied lines is somewhat quiet at this writing, and the general curve of inactivity is more noticeable, perhaps, in that it represents not alone an unnatural depression brought on by political and economic unrest, in this and in foreign countries, but also the expected drop that always comes between seasons. It cannot be said that the retail trade of the past three months has been of a caliber to excite admiration, nor has it fallen off enough to cause alarm or apprehension in the minds of even the most pessimistic, but it might be remarked that present conditions are such as to promise a volume of business for the coming holiday season that will at least equal the average of trade during the last five years of that particular season.

Out-of-town orders just at present are what may be called short-time orders; they are to replenish depleted stocks required for immediate use and do not represent any buying for future business. Such conservatism on the part of the retail trade works hardships on the manufacturer, for orders when they do come in are generally small and although frequent are not steady enough to save the producer from running his factory by fits and starts, an unnatural condition that works well for no branch of the trade.

Conservatism in placing orders has another influence on business; it causes the manufacturer to lower prices in order to court quantity orders from his trade. And to such an extent has this economic law progressed that present prevailing prices are at an interestingly low level—interesting from the point of view of the retailer—and he who can find courage to place orders of considerable size will discover in the near future that he has bought on the ebb of a rising market.

Just now, however, the retailer should concern himself largely with forcing business by artificial means. The big department stores of New York, having found business quiet, are conducting pottery, glass, china and housefurnishing sales and are offering goods at such attractive prices that the amount of business done recompenses them greatly for their endeavors, and places their department on a profit basis just at a time when it might be expected to show a loss. The special sale, if conducted rightly, is something that should interest the retail merchant in many different ways.

During the last week in September, Gimbel Brothers' New York department store celebrated its first anniversary. In a year, a business, starting out with a solid block, has grown so

much that already every department is cramped for room, in spite of what retailers call a rather hard year and without any diminution of business on the part of competing firms. In speaking of the anniversary, someone has said, "The point is that the business came to New York without a place; it made a place for itself and it grew and flourished from the very start. The business to-day is in much better condition than it was expected to be at the end of the first year. Nobody has been crowded out and nobody's business has been hurt. In fact, the retail business has increased generally." Gimbel Brothers employ between five and six thousand persons and use about one hundred and fifty motor vehicles.

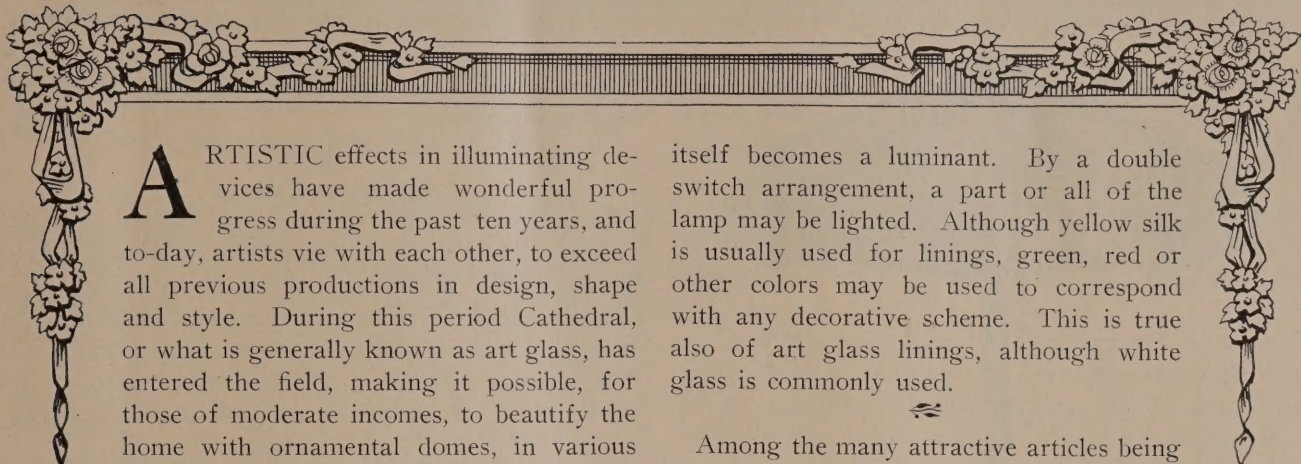
The Banner China Company is now occupying their Commerce Street store in Dallas, Texas. B. Banner and I. J. Schaferman are the active managers and owners of the business. The company had been in business in the City of Beaumont for fourteen years, and had made a great success in handling a line of china and glassware. After a year's investigation and arrangements in the City of Dallas it was decided to be the best field for future operations. The firm has in its new place of business, seven thousand square feet of floor space which will be devoted exclusively to a line of chinaware, cut glass, crockery, silverware, hotel and bar supplies and household goods. The Banner people expect to be a large factor in the wholesale as well as the retail trade in Dallas, and as soon as arrangements can be made for additional space in storage and warehousing facilities, they will go into the wholesale and jobbing business in the same specialty lines as above.

The stores of Waldo B. Whiting and Albert W. Gould in Mulford, Mass., have been merged into one, the Whiting store having acquired the stock and good will of the Gould business.

A new department store has been opened at Sandusky and East Ohio Streets, Pittsburg, Pa. B. White is proprietor. B. Mosher is buyer for the china, glass and house-furnishing departments.

The Nathan Dohrmann store in San Francisco, has been completely rearranged. The art ware department now occupies about half of the first floor, the remaining space being taken up by fine dinnerware.

Lamps, Lighting Fixtures, Shades and Art Metal



ARTISTIC effects in illuminating devices have made wonderful progress during the past ten years, and to-day, artists vie with each other, to exceed all previous productions in design, shape and style. During this period Cathedral, or what is generally known as art glass, has entered the field, making it possible, for those of moderate incomes, to beautify the home with ornamental domes, in various colors, to harmonize with the general tone

itself becomes a luminant. By a double switch arrangement, a part or all of the lamp may be lighted. Although yellow silk is usually used for linings, green, red or other colors may be used to correspond with any decorative scheme. This is true also of art glass linings, although white glass is commonly used.

Among the many attractive articles being shown by the C. F. Monroe Company, 25

of the decorative scheme. The conception of the artist seems to have no limit and this popular mode of illumination is exceedingly encouraging to the manufacturer. The demand during the past year has been for more subdued ideas of color, and of conventional patterns, which appeal to most fastidious tastes. The American Art Glass Co., of 403-407 Broome Street, New York City, has studied the conditions and created many new and unique designs, which are having a very large demand and prospective purchasers invariably find on a visit to the show rooms that their most sanguine expectations have been realized. In fact, the line is a leader, and it is the purpose to spare neither time nor expense in an effort to produce from time to time such goods as will prove a profitable investment for the dealers. An increasing demand is evidence that they have succeeded.

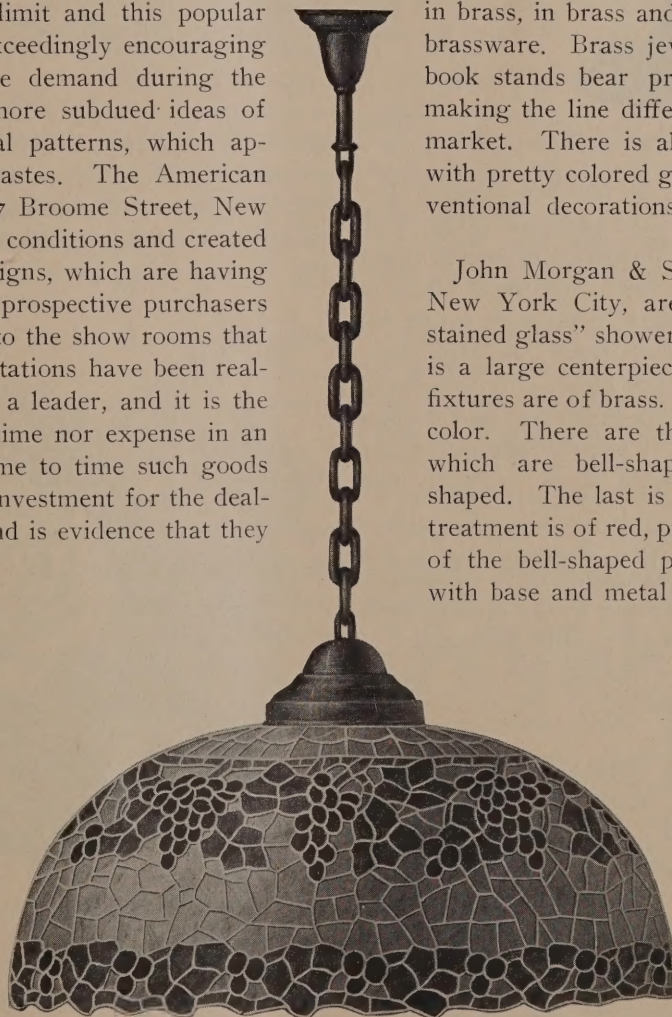
The Weintraub Brass Manufacturing Company's showrooms at 27 Bleecker Street, New York, are among the prettiest of their kind in the city. This is due both to beauty of the goods displayed and to the skill with which they have been arranged. The line shown consists of hand-cut filigree brass lamps, underlaid with silk or art glass.

There are lamps for every purpose—floor lamps, library, table, reading and desk lamps. The advantage of the larger lamps is that pedestal, base and shade are of the same material and the base as well as the lamp

West Broadway, New York City, are novelties in brass, in brass and copper, and in gold plated brassware. Brass jewel boxes, desk articles and book stands bear pretty hand-painted designs, making the line different from any other on the market. There is also a line of gas portables, with pretty colored glass shades of floral or conventional decorations.

John Morgan & Sons, 61 East Ninth Street, New York City, are showing a new "modern stained glass" shower in the *acorn* pattern. There is a large centerpiece and four pendants. The fixtures are of brass. Green is the predominating color. There are three new portables, two of which are bell-shaped and the third, dome-shaped. The last is in six panels and the color treatment is of red, purple, green and white. One of the bell-shaped portables is in lotus design, with base and metal work to match.

The Virden Manufacturing Company of Cleveland, Ohio, announce removal to their new factory 6011-6019 Longfellow Avenue. The new building is not only one of the largest of its kind in the United States, but one of the best equipped and most modern. Designed and built for special work under the supervision of



Dome—The Continental Art Brass and Glass Company

the best architects and engineers who have spared no expense to make it the most perfectly lighted, ariest, cleanest and economically arranged home of brass; it excells in detail, design and location. The Virden brass

lines have been described and illustrated frequently in these columns.

A new Turkish shower made by the Continental Art Glass and Brass Company, 22-26 Howard Street, New York City, contains six hundred cut ruby jewels. The



Portable—J. Morgan & Sons

centerpiece is in the form of an inverted crown. The four pendant lights above it are of leaded glass with a border of rubies. The lights are connected by brass chains. Without doubt it is one of the most effective pieces brought out this season. A dome in grape design with leaves green and fruit clusters in purple, contains fourteen-hundred pieces of glass. Another shade in morning-glory design, has a green leaf and flowers and buds in pink and blue. A twenty-four-inch dome in fruit motive may be secured at an unusually low price.

A new factory for the manufacture of tableware, lamps, gas and electric domes and shades is to be built in eastern Oklahoma near Fort Smith, Arkansas. J. W. Collins, formerly of New Martinsville, W. Va., is at the head of the enterprise.

The Unique Art Glass and Metal Company, 36 West Twenty-eighth Street, New York City, continue to bring out domes in alabaster. A new design is in inverted bell-shape with a decoration of metal lion heads. There are also some new silk shades with embroidered floral decorations. One has a green body with flowers in their natural colors.

The Phillip Semmer Company, of Pittsburgh, Pa., has issued a prospectus tending to a reorganization of the company on a semi-co-operative basis. The capital will probably be increased to 25,000, the new company taking over the Phillip Semmer Company at a valuation of \$12,500 and issuing new stock to the same amount.

Illustrated below is an antique gold fern dish with four flowers and ferns made by Ernst Gudeman, 279 6th Avenue, New York City. Metal electrical floral ornaments are entirely new and are more effective than electroliers in that they more closely resemble the natural flowers. These ornaments may now be seen in a great many of the larger department stores, where they have met with popular reception. Mr. Gudeman claims to have already received numerous duplicate orders.

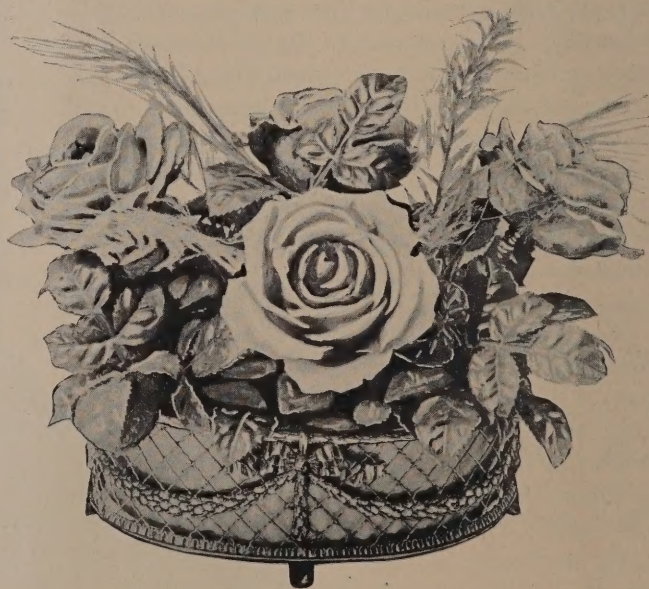
Injunction Granted

East Liverpool, O.—An injunction has been granted to five stockholders of William Brunt Pottery, owning \$27,000 of the \$100,000 of the organization's capital stock, against the seven remaining stockholders. It is claimed that the pottery has not paid a dividend in fifteen years. The plant is to be turned over to a receiver and its books placed in his hands for auditing.

Import and Export News

During the seven months ending with July, 1911, bottles, decanters and other glassware, cut or ornamented, was imported into the United States to the value of \$733,186.

Imports of pottery from England to the United States during July amounted to 24,890 packages as compared with 29,554 packages during July of 1910. For the seven months ending with July the number of packages was 184,105 as compared with 207,507 for the corresponding period of the preceding year.



Metal Basket and Flowers—Ernst Gudeman

Of porcelain Italy sent the United States almost \$11,000 in 1909, but in 1910 the amount had fallen to \$9,000. On the other hand, objects listed as art increased in value from \$57,000 to \$73,000, the figures not representing antiques, of which something like \$27,000 were imported in 1909, and \$192,000 in the following year. Venice, which formerly sent a considerable amount of pottery, last year sent only a little over a thousand dollars' worth.

Pencilings of Potteries

CROOKSVILLE, O.—The Keystone Pottery Company is erecting a new kiln shed, occupying a space about 50 x 150.

East Liverpool, O.—O. H. Arhends, president of the Consolidated Supply Company, is at the head of a company which has just been organized in East Liverpool with a capital stock of \$10,000 for the purpose of building a recently invented decorating machine. By this new plan, it is claimed, that gold stamped and other single colored decorated ware can be decorated one hundred per cent. faster than by the present hand method. A meeting of the stockholders of the new company was held recently for the consideration of details of organization. The machine will be made in this city, where the first models have been tested most thoroughly.

East Liverpool, O.—The East Liverpool China and Enamel Company has moved its stock from the former location on Market Street to the warehouse of the William Brunt Pottery Company, a part of which has been leased.

East Liverpool, O.—The Patterson Foundry & Machine Company has added a three-story concrete building to its pottery construction for use in storing patterns.

Evansville, Ind.—Officers of the National Pottery Company have appealed to the city building inspector to determine the cause for the cracks appearing in the walls of their pottery building, on St. Joseph Avenue. The building is said to have been constructed on solid ground and the appearance of cracks is mysterious.

Macon, Ga.—According to an Akron daily, all arrangements have been completed for the transfer of the Summit China Company, of Akron, to this city, where the company has received a bonus offer of \$75,000. The plans for a large building to be occupied by the company were completed some time ago and the structure is well under way. The change in location is to be made as soon as the buildings are completed and they are expected to be ready for occupancy by January 1.

Philadelphia, Pa.—A new clay plant has been completed for the Yellow Rock Pottery Company. Hereafter the company will manufacture a red body for teapots. A new decorating plant will also be constructed and a line of decorated jet pots produced.

Roseville, O.—A contract has been awarded for the construction of a three-story brick addition to the plant of the Ransbottom Brothers Pottery Company.

South Zanesville, O.—The Peters & Reed Pottery Company recently completed an addition to their warehouse, largely increasing the capacity of the plant.

Toronto, O.—Under the direction of Receiver W. B. Goucher, operations have been resumed at the plant of the American China Company. It is asserted that under proper management this plant can be made pay handsome dividends on the money invested. It is also asserted that in due time the company will pay out in full and the receivership will be closed by decree of court.

Zanesville, O.—The plant of the Ohio Pottery Company was destroyed by fire early on the morning of September 23. The fire originated from an overheated kiln. The loss is estimated at \$50,000 and over one hundred men will be thrown out of employment. The plant was built about eleven years ago and has been in steady operation ever since.

Zanesville, O.—With a capital stock of \$40,000, the Betterware Pottery Company has started operations and it is the only plant of the kind in the country which will be operated by colored people. George S. M. White, of New York, recently arrived in Zanesville to manage the plant, while he has as associate B. J. Howard and Harry G. Hampton. The plant is located on a site overlooking the Muskingum River and is a property that was formerly occupied by the Nielson Pottery Company. It is the largest concern in the North that is owned and managed exclusively by colored men. The company recently received its charter from Columbus, Ohio.

Zanesville, O.—George S. Brush, general manager of the J. W. McCoy Pottery Company, has interested local capital and purchased the twelve kiln plant built in 1902 by the J. B. Owens Pottery Company, but which has been idle for two years. It was sold under the hammer at that time for \$70,000. A large force of men are occupied remodeling the plant, which will undoubtedly be placed in operation within sixty days. Three large additional kilns will be erected, giving a capacity of fifteen kilns and two decorating kilns. Stoneware, stoneware specialties and art pottery will be manufactured. The new firm will be known as the Brush Pottery Company. George S. Brush will be general manager, but will continue his connection with the McCoy factory.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, - - - - - *President and Treasurer*
EDMOND J. HUOTT, - - - - - *Vice-President*
FRANK F. LYONS, - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing
in the magazine must reach this office not later than the 5th of the
month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VII OCTOBER, 1911. No. 4.

The Trend of Business

WITH two European countries more or less at war with each other, with three world powers undecided whether to declare war or to remain at peace, with large corporate interests in America walking under the shadow of the Sherman Act, with railroad strikes simultaneously breaking out in different parts of the country, and with Wall Street acting and clamoring in a manner not calculated to inspire the strongest confidence, it is not to be expected that the business of the country should show the greatest activity or the firmest tone. On the contrary, it would not be surprising to find matters somewhat less active and firm than generally. That would be the natural inference, but opposed to supposition, and therefore a little surprising, business affairs just at present are not in the worst way imaginable, nor are they progressing in a manner likely to cause the slightest apprehension. Naturally business appears somewhat inactive on the surface, but below the veneer of outward appearances conditions are remarkably sound and good. Seeming apathy is due in a great measure not to the fact that business is dull but that business men are extremely cautious. And such an attitude of reserve on the part of commercial men and interests is thoroughly warranted. Corporate firms are in the dark as to where they stand in reference to the Sherman Act, for that act, although it has been interpreted to apply only to interests working in unreasonable restraint of trade has not been translated into terms that are definite or decisive. Business houses, too, are gradually growing cautious in matters of expansion, for present trends give no reasons for supposing that an "interest" man will enter the White House in 1913.

But in spite of all the apparent apathy and darkness there are bright spots on the commercial horizon. The crops of the country did not pan out as poorly as was at first estimated. The wars and rumors of wars have become so definite that we are able to discount their importance and there is nothing to fear from them. The railroads, although harassed by strikes and threats of strikes have made reasonable profits and have in many instances decreased their operative expenses and that in spite of the recent rate wars. In short, now is the time for the astute business man to make his opportunity, the prices of raw materials and manufactured products are at normal, and in some cases, below, and he who can buy and hold may rest assured that in the near future he will sell at a rise.

Buying and Selling

THE success of many a retail establishment is more often based on the remarkable ability of its buyers, than on the history, reputation, or quality of the store itself. Selling, to be sure, is a science and a necessary adjunct to any business, but judicious buying is the foundation of all profits in the commercial world. The selling force of a store may be extraordinarily adept in getting rid of a consignment of goods, but if the buying force have been derelict in the most essential requirements of their profession and have purchased the stock on a small margin of selling profit, the efforts of the salesmen will have been in vain.

Some merchants seem to think that the primal prerequisite of buying consists only in securing goods of satisfactory quality which they hope to sell afterward at a satisfactory price. This idea is entirely erroneous, however, for it has been proven that no matter what the quality of goods be, there is a limit to the price they will bring, and if they have been purchased at a figure too near to this limit they will not sell for enough to cover the cost of handling and storing. A good buyer can frequently make money by buying below the market, but a salesman cannot hope to sell above the price fixed by demand and competition.

The Special Sale

JUST what value should be put on the special sale is a moot question that has engaged the attention of retail merchants everywhere. There are those who look upon it with distinct disfavor because, as they say, it gives the public a false idea of the value of the merchandise offered at the sale. For example, if a certain line of goods is offered at ten per cent. below the regular price the public will want to know why they cannot be offered at the lower price regularly, or else they will think that the difference between the sale price and the usual price is too much of a profit for them to pay the merchant for the mere matter of handling. There are those, also, who say that the special sale brings an undesirable class of patrons to the store, and unless the sale is merely to get rid of shelf-warmers and remnants there is nothing to be gained in the matter of future business.

Then there are those who favor the special sale strongly, for they argue that when there is a bargain to be gained the public is too set on saving a penny to calculate and weigh the difference between sale prices and regular prices. They also say in answer to the effect of a sale that when a store gets a customer to enter, whether by means of a sale or otherwise, it is distinctly up to that store to hold the customer for a future patron.

Much can be offered in support of both sides, but he was a wise merchant who said, if you must have a sale offer goods different from your regular lines and offer them at reasonable values, and you will be sure of gaining all the good points that go with a sale without getting any of the bad ones.

Labor and Labor Conditions,

THE recent report from two New England factories that they have been forced to let their men go out on strike because they could not consistently afford to give them the advance in wages which they demanded, calls to mind the many similar cases that have happened throughout the country during the past year. Labor has become so insistent in its demands lately, that many people are fearing a repetition of the English conditions which so recently tied up business and threw that country into the throes of a commercial panic. Manufacturers, it should be clearly understood, are just as much governed by the factors of a high cost of living as are the working classes. Raw materials have gone up in price along with food products, and the cost of manufacture and the very necessary expenses of distribution have soared to heights never reached in the past. Added to these additional basic costs, the manufacturer has been forced, within the past dozen years, to meet an advance in employees' salary that is really remarkable when put in comparison with the wages earned by the worker of the past decade. Present-day labor agitators and strike promoters should bear clearly in mind that with every advance in wages comes a corresponding advance in the cost of living, for the manufacturer who makes goods regulates their selling-price among other things by the amount of money he pays his workers.

Spain Rich in Antiques

IN reply to a letter asking for information as to the possibility of securing art objects and antiques in Spain, such as pottery, jewelry, embroideries, furniture and pictures, vice-consul Harris N. Cookingham, writing from Seville, says:

"Spain is considered by art collectors a lucrative field; and many interesting antiques are picked up here from time to time. Seville has numerous shops where antiquities are sold, and where the old Spanish needlework may be purchased. This section of the country has so recently (comparatively speaking) been invaded by tourists that art buyers claim to find here many desirable things of which the more frequented countries have long since been almost 'sold out.' Probably the

old Spanish needlework and the wood carvings are the most characteristic 'finds,' though the antique Spanish and the lustrous Moorish tiles are also much sought. Of course paintings are eagerly scanned, and occasionally a Murillo-school picture comes to sale.

"As the history of this section of Spain is so rich, there are many antiquities that date from the Roman period, such as earthen vases and earthen lamps, also a little jewelry and many trinkets, which are constantly being dug up in the ruins of buried cities; there are several such in this district, notably Italica, near here."

Commissioners Return

THE members of the commission appointed by the Treasury Department to investigate the European pottery industry, have returned to this country after spending the summer abroad. The commission spent two months in Limoges delving into details connected with the production and shipment to this country and then proceeded to Berlin, Paris, Dresden, Carlsbad and other pottery centers. They will report to Assistant Secretary Curtis of the Treasury Department, who will then take up the matter of revising the Limoges schedule wherever found necessary.

Demand for Cut Glass in Latin America

An American consular officer in a Latin-American country reports that one of the largest jewelers in the city in which he is located desires catalogues from manufacturers of cut glass in the United States. They may be sent direct to the inquirer or to the consular officer for delivery to him. The report states that the cut glass trade seems to be improving and the American article is preferred to other makes, although little American cut glass is handled at present. For further particulars address the Bureau of Manufacturers, Washington, D. C., referring to file No. 7438.

Imports at the Port of New York

Week ending	China.	Earthenware.	Glassware.
August 5	\$ 64,638	\$14,883	\$38,556
August 12	106,911	22,696	28,275
August 19	44,079	14,595	34,540
August 26	88,215	13,060	53,331
Total	\$303,843	\$65,234	\$154,702
Week ending	China.	Earthenware.	Glassware.
September 2	\$ 60,239	\$ 6,019	\$30,170
September 9	108,596	13,239	62,558
September 16	69,483	11,670	31,408
September 23	127,250	21,585	55,150
September 30	43,109	13,575	24,976
Total	\$408,677	\$66,088	\$204,262

Frontispiece

In this month's issue is illustrated a Marine Vase from the Studios of Miss Jessie L. Ivory, New York City. The vase is carried out in a color scheme of violet, greens and blues, blending into the darker tones at the top and bottom with the reflection of the moon across the water, making a very pleasing harmony of color.

Personal Notes

GEORGE SEMLER, president of George Borgefelt & Company, New York City, returned from Europe September 19.

John V. Storck, with B. Gunthel, 49 Barclay Street, New York City, has been in Baltimore, Philadelphia and Washington.

John J. Hines, with Blakeman & Henderson, 25 West Broadway, New York City, sailed for Europe on the *St. Paul*, September 23.

Samuel Crawford, an operative potter, has been renominated for mayor of East Liverpool, O. Andrew Huges, Republican candidate for president of the council, is also a potter.

John Barney, formerly with Alfred Moment, 25 West Broadway, New York City, returned recently from an extended visit in England. He has accepted a position with J. Ollivier, a china merchant, in Mexico City.

Emperor William, of Germany, has presented retiring American Ambassador Hill with a three-foot vase, made at a royal German pottery and decorated with a view of the Emperor's favorite castle.

A picture of the late A. M. Maddock has been presented to the McKinley Hospital, at Trenton, N. J., by the Thomas Maddock Sons' Company. Mr. Maddock was vice-president of the hospital board of managers at the time of his death.

W. H. Gibbs, a cut glass manufacturer, of Stroudsburg, Pa., was a recent visitor in New York, stopping with W. D. Finke, 45 West Broadway, his city representative.

W. J. Kennedy, formerly with A. A. Bean, is now city salesman for W. D. Finke, 45 West Broadway.

Charles E. Cardon, with J. H. Venon, 43-51 West Fourth Street, New York City, has been in Canada with the new French china and Swedish glassware lines.

It is estimated that Joseph Kleber, a retired Bellaire, O., flint glass worker, gathered during his factory career of forty-one years, upward of 20,000,000 pounds of glass.

Joseph O'Hanlon has just completed twenty-five years of continuous service with the Standard Pottery Company, of East Liverpool, O.

Fred T. Moore, managing director of Cauldon's, Ltd., has been the guest of Edward Boote, New York. Mr. Boote recently returned from Europe.

Bertram Rhead is in this country as the representative of Thomas Halme & Company, manufacturers of potters' supplies. Mr. Rhead was formerly a resident of East Liverpool, O.

Henry Creange, 27 Barclay Street, New York City, recently returned from Europe, where he has been since July.

Robert Rawsthorne, of the Robert Rawsthorne Engraving Company, is the Prohibition candidate for Mayor of Pittsburg.

Fred W. Sinclair has been appointed buyer for the Daniels & Fisher Company, of Denver, Colo.

Dr. Haskins, of the Haskins Glass Company, Wheeling, W. Va., is a possible candidate for mayor of that city.

J. H. Venon, 43-51 West Fourth Street, New York City, is on a business trip in the West.

A. B. Dohrmann, of the Nathan-Dohrmann Company, San Francisco, Cal., is spending some time in the East.

Charles T. Nedoma, formerly with Count Harrach's Glass Works Agency at 366 Fifth Avenue, New York City, is on an extended trip in California.

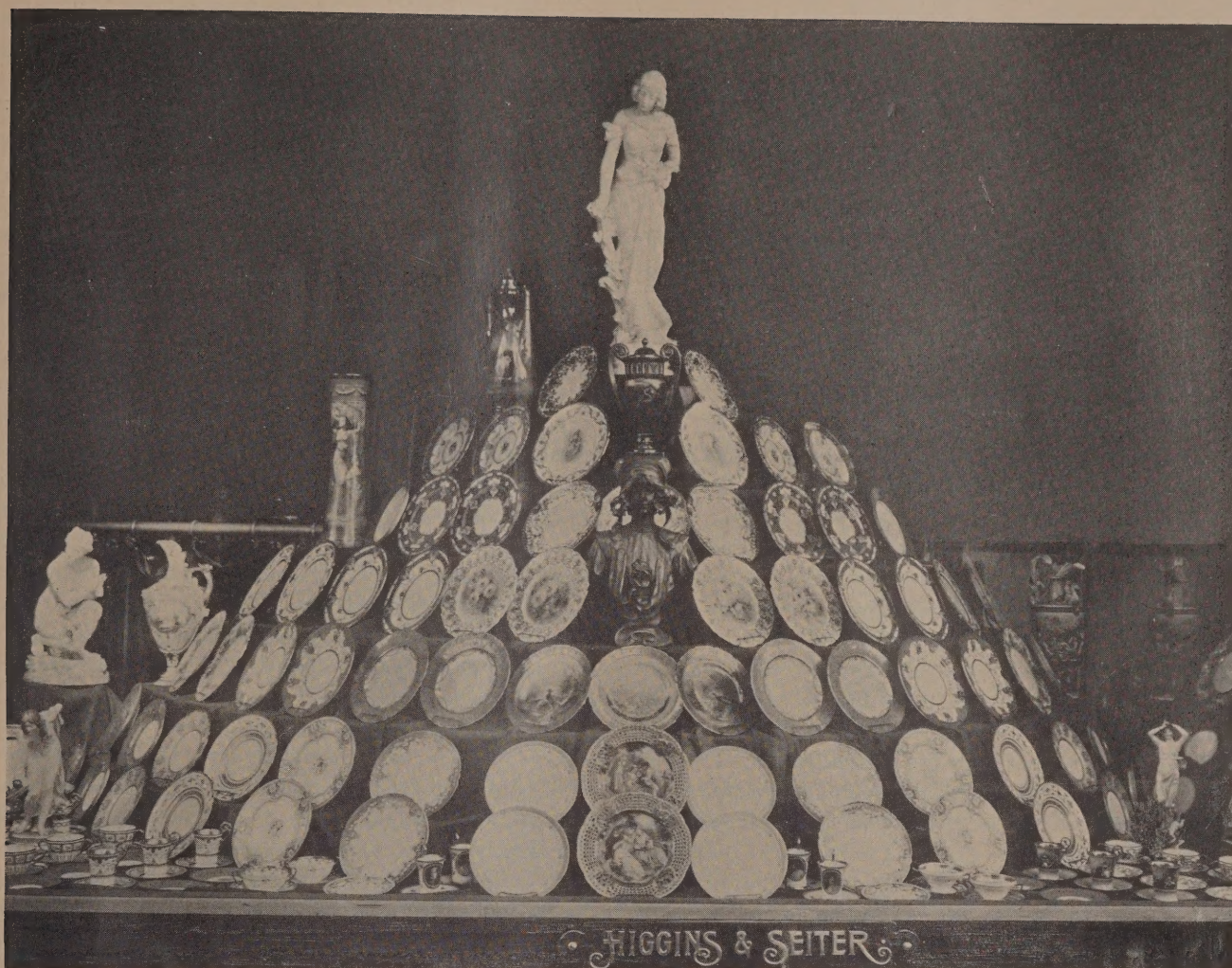
Recent Incorporations.

The Los Angeles China Manufacturing Company, of Los Angeles, Cal. Capital, \$300,000. Directors: A. F. Beal, C. W. Houston, C. P. Railsback, Theodore Dittell and W. H. Anderson.

The Commercial Art Glass Company, of Youngstown, Ohio. Capital stock, \$10,000. Incorporators: A. Dolde, E. J. Edwards, M. J. Evans, W. W. Woolf and George Edwards.

The Helfrich Pottery Company, of Evansville, Indiana. Capital stock, \$150,000. Directors: Adam Helfrich, M. D. Helfrich, H. F. Weaver, S. E. Meagher and W. A. Henn.

The New Lexington Pottery Company, of New Lexington, Ohio. To manufacture whiteware, stoneware and tiles. Capital stock, \$50,000. Incorporators: H. W. Brown, F. P. Childs, G. T. Drake, E. W. Lewis, T. J. Tracy, C. E. French and G. A. Forquer.



Showing a Pyramid Decoration—In Photographing, Two Vases on the Right Were Lost Through Reflection

Windows and Their Contents

TWO WELL ARRANGED WINDOWS ON WEST
TWENTY-SECOND STREET, AND WHAT IS IN THEM

THE accompanying photographs illustrate the display of fine china, bric-a-brac and objects of art of a widely-known china and glassware establishment on West 22nd Street, New York City.

The display on the right of the entrance is in pyramid form with a rich Coronation purple as a background. This background brings out in a splendid manner the rich designs of the plates and vases that are shown. The apex of the pyramid is surmounted by a Carrara marble figure "Spring," sculptured by A. Batacehi, Florence. This figure is flanked by a pair of very handsome Royal Vienna vases with "Pasture Scenes" as subjects, painted by Wagner. Then are shown two rich Royal Doulton vases, one with a base of Cobalt blue heavily decorated in raised gold. The subject of this vase is "Spring," and the artist is Leslie Johnston. The other vase represents "Summer," and is painted on a soft cream background by G. White. In this artistic display are shown service plates from the famous English manufacturers, commencing with Crown Derby of a white and gold bor-

der decoration in raised gold. Then are shown rich fish and game plates of Royal Doulton ware executed by I. Berbeck, Sr., the peer of living artists on fish and game subjects, a set of Royal Doulton service plates with a richly decorated border in raised gold, and a center decoration of species of chrysanthemums. The painter of these plates is C. Hart. There is also a set of service plates of Royal Doulton ware, with gold-encrusted border, and figures and cupid centers by A. Dix. Many other designs are shown including plates from such celebrated factories as Minton, Coalport, Cauldon, Royal Worcester, Copeland, Dresden and others.

The lower portion of the display consists of several Royal Dresden figures, genuine bronzes, bouillon and chocolate cups and saucers of Royal Vienna, Minton, Cauldon and Coalport ware.

The window to the left of the entrance contains an excellent display of Rock Crystal ware in various forms from the famous manufactory of Thomas Webb, and a splendid showing of the latest designs in rich

American cut-glass. Altogether the display is one of the most superb it has ever been our privilege to photograph, and shows to what extent the pottery makers' and decorators' art may be carried in the production of fine china and glassware.

Odd Uses of Glass

It would seem that in these days there is no limit to the uses made of glass. Among the most extraordinary may be cited the following:

The bridge spanning the Royal Gorge of the Arkansas River in Colorado. This bridge may be said to be half a mile high, for it reaches from one cliff of the gorge to the other, with a deep chasm beneath it. The floor of this wonderful bridge is made of plate glass, one and one-half inches in thickness, set in steel framework.

In Lyons, France, pavements made of glass have been in use for some time. They are constructed of ceramo-crystal, ceramic stone, or devitrified glass, and are laid in the form of blocks eight inches square, each block containing sixteen parts in the shape of checkers. It is said that these blocks are so closely fitted together that water cannot pass between them. The whole pavement presents the odd effect of a huge checker board. The special advantages claimed for this style of pavement are that it has greater resistance than stone; that it is a poor conductor of cold—ice, accordingly, not forming readily upon it, and, finally, that it is more durable than stone and much cheaper, besides affording no places for the lodgment of microbes.

In Germany they manufacture glass telegraph poles near Frankfort. The glass mass whereof these poles are made is strengthened by interlacing and intertwining with strong wire threads. It is asserted that the glass poles show their superiority over wooden ones by reason of their resistance to the ravages of insects in tropical countries, and against the climatic influences of rain, snow and sleet in other countries or sections of the world.

The ingenious Germans have also devised glass water pipes, having a covering of asphalt to prevent fracture. These are employed in many parts of the empire, and it is claimed that they afford thorough protection against moisture in the ground, against the action of acids and alkalis and also that they cannot be penetrated by gases.

Glass cloth for dresses is no new thing, having been placed on the market a number of years ago. This glass cloth has the same shimmer and brilliance of color as that shown by silk. Besides glass cloth, there may be instanced manufactured glass curtains, carpets, table cloths and napkins, most of which are results of the ingenuity of European manufacturers.

Pottery in Socotra

The only unique article of manufacture in Socotra, an island just outside of the Bay of Aden, is a kind of rude pottery made by the women of the village without the aid of a potter's wheel or any implement but a sharp shell. The material used is red clay, which is streaked with the resin of the dragon's-blood, a native tree.



A Window Display of Rock Crystal Ware

Glimpses of Glass Houses

BEING A PAGE OF SHORT NOTES OF BUSINESS AFFAIRS IN THE DIFFERENT FACTORIES

CORNING, N. Y.—A force of over one hundred men have been at work on the construction of an annex to the plant of the Corning Glass Works. It is thought that the work, which is being done by a Pittsburg company, will be completed by December.

Fort Smith, Ark.—It is reported that J. W. Collins, of Caney, Kan., will erect a twelve-pot furnace factory to make table glassware, lamps, gas and electric globes and shades, in eastern Oklahoma, near this city. The factory will be modernly equipped and the machinery will be electrically operated. The plant will contain a cutting, decorating and etching department. It is understood that several innovations in the manufacture of ware will be introduced.

Follansbee, W. Va.—Plans have been made for the construction of an additional sixteen-pot furnace for the Jefferson Glass Company.

Fairmount, W. Va.—The Monongah Glass Company is planning the construction of a sixteen-pot furnace for the manufacture of thin blown and pressed ware.

Houston, Tex.—The Burke Art Glass Company, located in this city, was recently sold by the administratrix of the estate of the owner to M. D. Beaubieu. The consideration is said to have been \$1,000.

Jeannette, Pa.—A section of the plant of the McKee Glass Company, which has been idle for a number of years, has been undergoing extensive repairs and in many respects has been made entirely new. The lehrs or annealing ovens have been rebuilt, an entire new roof has been put on the building, a new concrete floor has been laid, the three furnaces have been put in first class condition, the Murphy system having been installed, and everything necessary for turning out glass with the most convenient facilities has been provided by the management.

Lansing, Mich.—According to a local newspaper, plans are being made to more than double the output of the Michigan Cut Glass Company during the coming year, a contract for all its output having been made with Cox & Lafferty, of New York. The Michigan company has also devised a thin cut glass which managers of five and ten-cent stores will handle. Cox & Lafferty will handle the product of the Lansing concern in the territory east of Pittsburg and in Canada. The contract made, is for twice as much cut glass as has ever been turned out of the local factory, and more men will have to be added to the present employed force.

The thin, hand-cut glass can be made in four patterns. It has been shown to several managers of five and ten-cent stores, who say they are pleased with the designs.

Moundsville, W. Va.—The Mound City Cut Glass Works has just completed an addition to the factory and indications are that there will be a steady run until, at least, after the holidays. Orders are coming in steadily on both light and heavy ware. The new light line in the hands of C. C. Mayers, 406 Granite Building, St. Louis, is a decided success.

Mount Pleasant, Pa.—A contract has been awarded for the construction of a \$20,000 steel and concrete addition to the plant of the Bryce Brothers company.

North Warwood, W. Va.—Work on the new factory for the Wheeling Tumbler Company is progressing favorably. The walls of the first story will be of tile.

Pittsburg, Pa.—The stock and chattels of the New Method Art Glass Company were purchased by S. Levy for \$4,000 at a receiver's sale, held during September.

Wheeling, W. Va.—At a meeting of the stockholders of the Hazel-Atlas Glass Company, held in this city during September, the capital stock was increased from two to three million dollars. The increase will be used for improving the company's factories in Clarksburg, W. Va., and Washington, Pa., and for investing in additional machinery.

Meetings

The Association of Wholesale Dealers of Crockery and Glass in the United States, held its annual convention in Chicago, on September 28.

The Ninth Annual Hardware Exhibit will be held in Chicago, February 13-16, 1912, under the management of the Illinois Retail Hardware Association.

Reports from Chicago, where the doings of the coming Clay Products Exposition is a very live topic among the allied clay interests, are very favorable. The management of the exposition is elated over the number of entries already secured for the show and feel confident that by the first of the year, the larger portion of their space will have been allotted. It is also rumored that many pottery people are interested in the exposition and have decided to be represented when the show opens in March.

Cut Glass Manufacturers Organize

ASSOCIATION FORMED TO FURTHER TRADE AND TO
ADVANCE INTERESTS OF CUT GLASS PRODUCERS

JUST as the editorial forms for the September issue of POTTERY & GLASS were being closed, an organization known as the National Association of Cut Glass Manufacturers was being perfected at the New Grand Hotel in New York City. A previous meeting had been held in Buffalo, August 17, the manufacturers being present at the invitation of the H. C. Fry Glass Company and the Libbey Glass Company. A temporary organization was effected and the following officers were elected: President, H. D. Carey, of the Laurel Cut Glass Company, Jermyn, Pa.; first vice-president, J. E. Marsden, Liberty Cut Glass Works, Egg Harbor, N. J.; second vice-president, Charles H. Taylor, Jewel Cut Glass Company, Newark, N. J.; secretary, Arthur L. Blackmer, Blackmer Cut Glass Company, New Bedford, Mass.; treasurer, Thomas B. Strittmatter, Quaker City Cut Glass Company, Philadelphia, Pa. A committee was appointed to draft a constitution and by-laws.

The New York meeting, September 12, was called to hear the report of this committee and was therefore practically an adjournment of the Buffalo meeting. For this reason manufacturers outside of those present at the previous meeting were not invited, although it is to be clearly understood that all legitimate manufacturers of cut glass are desired as members of the organization and as soon as matters can be brought into a tangible form for presentation, these others will be invited to join. In fact, it is felt that an invitation should really not be necessary, for from the benefit which will naturally accrue from membership in the organization, it will be greatly to the advantage of every cut glass manufacturer in good standing to be identified with the association.

At this meeting a constitution and by-laws were adopted and the temporary officers re-elected to serve until January, 1912. The executive committee consists of the officers and Thomas Shotton, of Brooklyn, N. Y., and William Sell, of Honesdale, Pa. Following is the board of directors: E. J. Koch, Chicago; G. L. R. Masters, Newark, N. J.; W. E. Corcoran, Flemington, N. J.; Wm. Sells, Honesdale, Pa.; Thos. Shotton, Brooklyn; W. C. Anderson, Lansing, Mich.; O. S. Atterholt, Pittston, Pa.; W. J. Ford, Chicago; R. W. Murphy, Hawley, Pa.; and H. S. Hunt, of Corning, N. Y.

The object of the organization is to protect, promote and further trade and advance the interests generally of cut glass producers. Any firm or corporation engaged in the manufacture of cut glass, in good standing, is eligible to membership. A stand was taken disapproving of the use of lime glass blanks. It was unanimously voted that after the first of January, 1912, cash discounts would be two per cent. at

thirty days, and net at sixty days and that the usual charges be made for packages on the basis of fifty cents a barrel and twenty-five cents a box. It is the intention of the association to build up a firm, stable and serviceable organization which will handle many of the irritating questions arising at all times and it is hoped that a body similar to the Jewelers' Board of Trade will eventually result from the present organization.

The following firms were represented at the meetings: Hunt Glass Co., Corning, N. Y.; Sterling Glass Co., Cincinnati, O.; Shotton Cut Glass Works, Brooklyn; Liberty Cut Glass Co., Brooklyn; E. F. Kupfer, Brooklyn; J. H. Herrfeldt & Co., Brooklyn; J. J. Niland Co., Meriden; International Silver Co., Meriden; Keystone Cut Glass Co., Hawley, Pa.; Gundy-Clapperton Co., Toronto; Libbey Glass Co., Toledo; H. C. Fry Glass Co., Rochester, Pa.; Niagara Cut Glass Co., Buffalo; Kelly & Steinman, Deposit, N. Y.; Elmira Glass Cutting Co., Elmira, N. Y.; L. Straus & Sons, New York; Geo. Schneider, Brooklyn; Clinton Cut Glass Co., Aldenville, Pa.; Honesdale-Union City Cut Glass Co., Honesdale, Pa.; C. F. Monroe, Meriden; Enterprise Cut Glass Co., Elmira, N. Y.; Krantz-Smith Co., Honesdale; Liberty Glass Works, Egg Harbor, N. J.; Burley & Tyrell, Chicago; Luzerne Cut Glass Co., Pittston, Pa.; Unger Bros., Newark, N. J.; Jewel Cut Glass Co., Newark, N. J.; Johnston-Carlston Cut Glass Co., Chicago, Ill.; J. D. Bergen Co., Meriden; T. B. Clark & Co., Honesdale; Quaker City Cut Glass Co., Philadelphia; Pitkin & Brooks, Chicago; International Cut Glass Co., Buffalo; Wm. Skinner & Son, Hammononton, N. J.; American Cut Glass Co., Lansing, Mich.; Wright-Rich Cut Glass Co., Anderson, Ind.; Wayne Cut Glass Co., Towanda, Pa.; Central Cut Glass Co., Chicago; McKenna Cut Glass Co., Honesdale; J. Hoare Co., Corning; Irving Bros., Honesdale; Buffalo Cut Glass Co., Batavia, N. Y.; Crescent Cut Glass Co., Newark, N. J.; Empire Cut Glass Co., Flemington, N. J.; A. L. Blackmer Cut Glass Co., New Bedford, Mass.; Laurel Cut Glass Co., Jermyn, Pa.; Koch Cut Glass Co., Chicago.

American Salesroom in Egypt

A project is being developed for the opening in Alexandria of a showroom for the display of American goods. The project has the support of a number of local commercial men who believe that the United States is not now getting its fair share of Egyptian import trade. Approximately \$100,000,000 worth of manufactured goods are annually imported into Egypt. Of this large amount the United States supplies less than one per cent.

Practical Science Department

EDITED BY PROF. CHARLES F. BINNS

TESTING A CLAY—THE APPARATUS NECESSARY—THE IMPORTANCE OF WELL SELECTED SAMPLES—ASCERTAINING THE MOISTURE—MEASURING THE SHRINKAGE—ESTABLISHING THE COLOR—OTHER TESTS

EVERY user of clays realizes the importance of a proper test, but even experienced men are apt to content themselves with burning a piece of the crude clay and covering it with the regular glaze in order to show the color. Of course it takes time to make a test which shall be reliable and it takes patience and method to make a test and record it so as to be of permanent value. A test properly made should not only be an expression of the qualities of the material, but should be in such a form as to be useful in comparing with similar materials which have been received in the past and which may be handled in the future. A reliable test should show the plasticity of the clay, its shrinkage in air and in the kiln, its content of dirt and its color after burning. It may also include the behavior under a glaze.

The apparatus necessary is not extensive or costly, but the better the quality of the tools the more reliable will be the result. If a test is to be of any real and permanent service it must be of such a character as to be beyond a mere matter of opinion. It must establish facts such as would gain credence in a court of law.

The tests to be described here are, in the main, applicable to all clays, but they will be understood in the present case to apply only to potters' clays, china clays and ball clays.

A good pair of scales is the first requisite. These should have metric weights, grams, decigrams and centigrams. These are so much more convenient and easily understood than pounds and ounces that no one who has once used them would return to the older method. Scales with a sliding weight on a graduated beam are the most convenient, as the small weights are easily lost. For purposes other than extreme accuracy one-tenth of a gram is as small a weight as need be used. The scale pans should be movable and large enough to contain three hundred grams of clay.

To go with the metric weights a graduated cylinder containing one hundred cubic centimeters will be required. This fits in well with the metric weights because one cubic centimeter (c.c.) of water weighs one gram. There must also be provided a metric rule or measure. This can be purchased at the stationery store for five cents. It will also be well to have several glass beakers. These are made of very thin glass and can be used for boiling, otherwise ordinary glass tumblers would do. A glass slab or a large tile will be needed in order to provide a clean surface upon which to mix the clay.

For the detection of dirt in the clay a fair-sized

lump should be selected. One face of this is whittled to a smooth surface. Large dark specks will often be seen. Some of these are marked by scratching a line around them. It is not uncommon to find small fragments of coal imbedded in the clay. These cause apparent black spots, but they disappear in the fire. Some spots will remain after burning and the number and size of these give a fair idea of the cleanliness of the clay. A square centimeter may be marked and the spots within the area counted.

The next step is to secure a good sample of the shipment. A boy may be set to take a piece from each barrow as the car is unloaded, a lump from one, a handful of fine from another. This, of course, means a large quantity of clay and the bulk must be reduced. Pile the clay on a clean floor and have it well mixed, the lumps being cracked with a wooden mallet. If the whole can be passed through a sieve of quarter-inch mesh so much the better. Pile up the heap and with a thin board divide it into four quarters, pressing the board edgewise through the heap and separating the halves and then again at right angles, making quarters. Shovel up two opposite quarters and mix the remaining two thoroughly. Quarter again and again in the same way until only about a quart of clay is left. This is a fair sample of the bulk. It is not always possible or even necessary to take such a complete sample as this and it will usually suffice to pick two or three clean lumps from different parts of the shipment and to take a similar amount of the fine dust. The moisture in the clay should be ascertained by weighing one hundred grams and setting this in a warm place, free from dust and wind, until dry. Weighed again, the percentage of loss will be shown, each gram representing one per cent. Thus if the one hundred grams of clay from the car weighs ninety-four grams when dry the loss is six per cent., or six pounds of water in every hundred pounds of clay. As the hundred grams of clay is scarcely enough for a thorough test, enough should be dried to yield two hundred grams of dry clay. This amount is weighed accurately and the graduate measure is filled to the one hundred mark with clean water, distilled water is best, but is not really necessary. The clay is now spread on the glass slab and water from the graduate added little by little. Work up the clay with a palette knife until the whole clay is blended into a plastic mass. This should be of the consistency of working clay and at this point the experimenter forms his estimate of the plasticity of the mass. There is at present no simple and accurate test for plasticity,

the experience of the touch is the best guide. If too much water should be used by accident a little more clay, ten or fifteen grams, should be weighed and blended with the rest. Then the percentage of water used is calculated. Multiply the water by 100 and divide by the clay used. Thus if 215 grams of clay required 64 centimeters of water the percentage of water is $64 \times 100 \div 215 = 29.3$ per cent.

It will be found that plastic clays require much more water than lean clays, but it sometimes happens that clays of apparently equal plasticity will take different amounts of water and, of course, other things being equal, the less water a clay needs the better. The clay body will shrink less and the slip will work better.

The next point is to measure the shrinkage of the clay. Some use a mold of definite size and press or cast the clay piece in it, but a better method is to beat out the clay, preferably on a plaster bat covered with muslin, into a piece thirteen centimeters long, five wide and rather more than half a centimeter thick. A line is ruled through the center with a toothpick or splinter of wood and across this near the left hand end a delicate scratch is made. Exactly ten centimeters from this another scratch is made across the line. Then the name or number of the clay is stamped or scratched in the center and the piece set aside to dry. When dry the distance between the marks is carefully measured and each millimeter of loss means one per cent. shrinkage. Thus, if the distance now measures 95 mm., the shrinkage is five per cent.

A ruler is laid gently across the clay and the amount of deflection or warpage is noted. This can be measured with a pair of dividers or with the millimeter rule and from this the percentage of deflection is calculated. Suppose the total length of the piece to be 131 millimeters and the distance from the ruler at the widest part is 3 mm. then the percentage of deflection will be

$$\frac{3 \times 100}{131} = 2.39$$

In some china clays there will be scarcely any perceptible warp but ball clays will run as high as ten or twelve per cent. Obviously, other things being equal, the best clays are those which warp least though the very plastic clays will enable the mixer to correct the error by reason of the large amount of flint they will carry.

At the time of making the piece for this test several small pieces should be prepared and marked with the number. These are to be burned in different parts of the kiln in order that the behavior of the clay at different fires may be ascertained.

On the long piece a new length of ten cm. is marked starting from the left-hand point as before. If the piece is much warped a piece of paper laid along the curve and marked with a sharp pencil will enable the proper measurements to be taken.

All the trial pieces are now sent to the kiln. The long piece is placed flat in the sagger and set in the

average heat, say about the position of the second ring trials. The smaller pieces are set from bottom to top in order, marking each one so that its position may be identified.

On drawing, the final measurements are made for shrinkage and deflection as already described. Each of the small pieces is carefully weighed to the smallest weights available and the weight noted. The weight may be marked with a pencil on the piece itself, but it is safer to have a book for the purpose. Never keep the records on loose sheets of paper, they are easily lost.

When the weights have been noted put all the pieces together into a beaker half full of water and boil for half an hour. Do not let the water boil away. When cool, take them out one by one, wipe dry with a soft cloth and weigh again quickly. The water must not have time to evaporate. The absorption is then calculated in this way:

Let D = the dry weight of the piece and S = the soaked weight. Then $S - D$ = the water absorbed,

$$W \times 100$$

W , and $\frac{S - D}{D} \times 100$ = the percentage of absorption.

D

To make this quite clear take an example. A piece of the clay after burning weighs 7.8 grams, after boiling and cooling it weighs 8.2 grams, then $8.2 - 7.8 = .4$ gram, and

$$\frac{.4 \times 100}{7.8} = 5.1 \text{ per cent. absorption.}$$

Of course a clay which is perfectly vitrified will show no absorption at all, so that it is quite easy to ascertain what fire the clay will stand.

There are other methods of finding when a clay is overfired but these are rather too complicated for the factory worker and demand the use of expensive appliances. It remains now to glaze the pieces so as to reveal their true color and their relation to the fitting of the glaze. The ordinary glaze in use on the factory is not the best for this purpose because it is generally designed not to craze. It is better to use a glaze which is known to craze though it should be free from color in itself. If a glaze does not craze it does not tell the story of the clay at all, but if it will craze on almost any clay the size of the mesh of the craze lines will allow a comparison between different clays. Some will show only two or three lines across the piece, some will have a fine network of craze lines. It is well to glaze all the pieces, because clays will nearly always show different relations to the glaze at the various heats.

It only now remains to establish the color. A series of standard colors should be made for comparison. The late H. E. Ashley whose untimely death is deplored by all ceramists, designed a series of colors by taking the whitest and the darkest clays he could find and mixing them in definite proportions. The white clay would be No. 1, a mixture of ninety-five parts white and one part dark would be No. 2, and so

(Continued on page 30)

Gathered in Gotham

BEING AN ACCOUNT OF SOME OF THE NEW THINGS
ON THE MARKET AND WHERE TO GET THEM

TWO of the most attractive floral cuttings of the season are being shown by William F. Upham, 66 Murray Street. One, the *Dahlia*, from the Empire Cut Glass Company, has the flower in combination dull and bright cutting, and the straight stem and leaf in bright cutting. Although made on a full line, every piece of which is a leader, the cutting is shown most effectively on vases. The *Royal Poppy*, from the H. C. Fry Company has the flower in dull cutting and the curved stem and leaf swirl in bright.

Among specialties of the D. E. McNicol Company, being shown by Alfred C. Dorner, 25 West Broadway, are decorated dinnerware shapes and toilet articles, yellow and Rockingham ware, and other propositions of interest to department store trade. The D. E. McNicol line is considered to be as good as any domestic product of its kind, and offers many features not offered by other factories.

George Hamilton, 25 West Broadway, representing Furnival's, Ltd., is in receipt of samples showing the new *King George* shape, done in plain prints and underglaze enamel effects. A characteristic decoration is in a garland medallion treatment after the style of Louis XVI.

The best lines ever manufactured by Johnson Brothers are being shown by George B. Jones at 46 West Broadway. The *Imperial* is a twelve-sided shape in a large number of treatments, mostly in floral and conventional border designs or in combination of both. There are also treatments in white and gold, to which the shape is particularly well adapted, lending itself to panel designs. *Westward II* is an oval shape in numerous decorations. The most effective are border patterns in simple designs of blue or brown, with gold lines.

H. C. Kupper, 52 Murray Street, is still taking orders for the Christmas trade, especially on the cheaper lines of dinnerware, and such orders can be filled promptly. A few lines of Schierholz art goods are being closed out to make room for new importations. Some new Limoges dinnerware samples are being received.

J. H. Venon, 43-51 West Fourth Street, has returned from Europe, where he has been for the last three months, much of which time was spent at the factories, in bringing out new and larger lines. Mr. Venon has been appointed sole agent in the United States and Canada for Reijmyre glassware made in Reijmyre, Sweden. This factory is owned by the

same corporation as the Kosta Crystal Works and will manufacture for the American market a full line of half-crystal goods, different in metal from Kosta glassware. The new china line contains the largest assortment of open stock patterns made by the Gustafsberg factory and certainly offers greater values than ever before. About twelve new incrustated patterns are shown. The strong feature of the Gustafsberg bone china line is that it consists of open stock patterns with enamel decorations, heretofore used only on the most expensive patterns, but now sold at no higher figure than ordinary flat color patterns.

Among new French china shapes from the factory of A. Lanternier & Company, being shown by George Pallier, Sixteenth Street and Irving Place, is the *Hudson*, characterized by an upturned handle and border decorations in floral and conventional designs. A new treatment, on Barbau, which has heretofore been made only in blue and white, now contains other colors as well. In addition to a floral border, small floral decorations are scattered over the surface of the plate. In white and gold service plates, a combination of incrustated and fruited gold patterns makes an attractive appearance. The border is in incrustated gold and the shoulder in printed gold. Both may be in conventional or floral design or the plate may contain a combination of both treatments.

Charles L. Dwenger, 41 Barclay Street, is showing the usual full lines of white china for decorating and among them a new white German china, known as the *Olympic*.

Many pretty samples have arrived at the show-rooms of Vogt & Dose, 43 Barclay Street. Among them is a white service plate, with the ivory rim half covered by two narrow gold incrustated borders and a



Tea Tray—The Sons-Cunningham Co.

gold band with rose decoration. A distinct feature of the white and gold dinnerware is that gold incrustations have been carried to the handles of the handled pieces. Six or seven new stock patterns will be shown this season.

F. W. Jenkins & Company, American agents for Avenir China, have moved their offices from 42 Park Place to 24 Murray Street.

Edward Butler, 67 Park Place, has added the line of George Warrilow & Sons, Queen's Pottery, London, England, manufacturers of china tea ware.

A. C. Dorner, 25 West Broadway, has been appointed New York agent for the hotel china line of the Cook Pottery Company, of Trenton.

The Vodrey Pottery Company, of East Liverpool, Ohio, is represented in New York by J. H. Kass, who carries a line of dinnerware in no less than seventy-five patterns. A New York office may be opened in the spring, but in the meantime Mr. Kass may be reached at 481 Wendover Avenue, Bronx.

Rare China, Real and False

(Continued from page 9)

Some of these fabrications are marked with a hieroglyphic device in imitation of Chinese characters. Here is where the ignorant manufacturers have overreached themselves, since the Sinico *Lowestoft* was never marked. Examples of this purely imaginative product, which bears not the slightest resemblance in any particular to genuine *Lowestoft* ware, will be often found in the stock of a supposedly reputable dealer. Forewarned, forearmed.

A Paris manufacturer of reproductions turns out large numbers of *Lowestoft* garnitures, or mantel sets, consisting of either two or four tall beaker-shaped vases with hat-shaped lids and a central vase which at first glance may be taken for genuine examples of this class. These will, however, usually be found to be marked on the base with a painted device resembling an angular S with a vertical line running through the center. Now since, as already stated, the real Chinese *Lowestoft* ware was never marked, these modern imitations should deceive no one.

English *Lowestoft* soft paste has in the last five years been imitated to a great extent in Paris and Lon-

don. In the latter city the inquirer can always be accommodated with examples of "real English *Lowestoft*," but these reproductions, while they superficially resemble the true ware in a greater or lesser degree, are so well made and so fresh and new in appearance that a little care on the part of the would-be purchaser will save him from imposition.

In the United States the lavender *sprigged* soft paste porcelain of Staffordshire is being made to-day by an enterprising firm, and while it is advertised as a revival of the old English ware, it is so faithful a copy that when offered for sale by an ignorant or dishonest vender it may well deceive the unobservant collectors. —Edward Atlee Barber in the New York Sun.

Testing a Clay

(Continued from page 28)

on. Test pieces were made of each mixture, glazed and preserved as standard colors. It was then easy to compare the clay being examined with the range of colors and to record "Color No. 18" or "Color No. 22," as the case might be.

It may seem that the plan here outlined is unnecessarily elaborate but no potter who cares for the quality of his product will grudge the effort, especially in view of the constant changes which are occurring in all clays and the new materials which are constantly being offered.

Once the superintendent has himself worked out the method, a sharp lad will do the work under supervision, and a well-kept record is a constant source of power.

Technology of Glass Making

We owe much to war, industrially speaking. When the English fleet blockaded the ports of France during what was called the continental war, during which the vigilance of the British fleet, under Nelson, put an end to the dream of Napoleon, who sought his way to a throne in the land of Egypt, great inconvenience was felt in the French industries because of the scarcity of solvents, not only in glass and pottery manufacture, but in chemistry and general art. For one thing, several French industries, glass manufacture among the rest, suffered greatly from being deprived of the barilla, or seaweeds, brought into port by ships for refinement and lixivation, from which soda was made. It was during this continental blockade that the French government offered a prize of £40,000 for the discovery of a simple and cheap process for extracting soda from sea salt, and as a result of this offer, the Leblanc process was evolved in 1789. Leblanc was assisted in his experiments by Malherbe, the learned Benedictine monk, by Dr. Higgins and De la Metheries, and with cheaper solvents, the industries of France became more prosperous than they had been before.—Exchange.

Place on my tombstone this epitaph: "Here lies a man who knew to keep around him men who were cleverer than himself."—Andrew Carnegie.



Student Work, St. Louis School of Fine Arts

Early Glass Making

THE DIFFICULTIES ENCOUNTERED AT EARLY FACTORIES—SCARCITY OF FUEL AND MATERIALS—SHIPPING FACILITIES—HARDSHIPS AT FOREIGN FACTORIES—MODERN METHODS

THESE are very few glass men living today who are aware of the difficulties encountered daily by the glass makers of the olden time in the United States. Glass-making was one of the first industries to be started and preceded the clay and brick industry, the coal, iron and steel, the sand mining and lumber industries, or even the regular establishment of shipping facilities by water and rail. The sand for the early factories about Pittsburg was quarried in the river valleys, hauled many miles to the rivers, and floated to Pittsburg on flatboats, where the large lumps had to be broken up with hammers and sledges, and carefully washed in large bins in the crudest kind of a way. Fire brick and pot clay had to be brought over the mountains in wagons from "down East"; the first nitre was brought up the river from the caves of Kentucky, and at a later period a better quality was imported from Calcutta. Coal and wood were abundant, though the mines which pierced the hills were operated in a very primitive manner, and the first wooden slabs for packing window glass must have been hewn from the native trees with a broadax, instead of being cut with a saw, because the late Theophilus Kramer who learned his trade of cutting in the upper Monongahela glass towns used to delight in telling how the boxes of glass, owing to the thickness of the boards and the thinness of the sheets of glass, would float in the water when dropped off the flatboats on their way to lower river points.

Lime, of course, always abounded, and some few of the old time kilns in which the stone was burnt for the early window-glass factories (the flint-glass works made lead glass of fine quality in the early days, and used no lime till as late as 1860) are still in evidence in a dilapidated condition in the valleys of Baldwin and Lower St. Clair townships. Soda ash was made from wood ashes, not only for domestic use, but great areas of forests were consumed in making soda ash for export.

The United States have always been fortunately provided with an abundance of the raw materials used in glass-making, although it took many years to locate them, and secure the shipping facilities and refining processes which enable them to be furnished in the pure state in which they are now required by the modern glass manufacturer.

But while it is true that for many years the glass manufacturers of the United States were confronted with many discouraging obstacles, their troubles were as nothing compared with what their compeers abroad had to contend with in the days of their crude beginnings. The factories abroad were always located with a view to being in close proximity to their fuel

supply, hence were usually built in dense forests, on the estates of royalty or of the nobility, who owned the ground and the timber, and doubtless usually advanced the money to build the factories, and lay in the necessary stock of raw materials, as well as the funds required to distribute the product or stock the ware in seasons of depression. The nobility of the ancient glass-makers is hung on this thin thread, because the landed proprietor and financier, in the olden time as well as at present, generally is accorded all the honors as well as the larger share of the profits.

Venice and Murano were an exception to this rule. There, fuel was not the attractive point, nor was the presence of the raw materials a consideration. High life, fashion, culture, wealth, the love of art and indulgence of luxury, the maritime importance of the city and island on the Mediterranean, their position in the route of travel, the wealth that poured into the "city in the sea" from the steady processions of strangers on pleasure bent, these outweighed every other consideration. Besides, when the rude hand of the Vandal and the invader struck the heart of Rome during its social and moral decadence, Venice was at peace, and in the height of her pride and power. Hence, when the furnace fires went out in the Eternal City, nothing was more natural than that the footsteps of her artisans should turn towards that prosperous trade centre whose narrow streets were in the sea, whose waters washed the marble of her marts and palaces, her courts and cathedrals, and all the stately secular and sacred edifices that rose, like exhalations, from the mirror of the sea.

The glass factories of Venice and Murano in the beginning of their career, imported their soda from Egypt, their barilla from Spain, manganese from Piedmont, clay from France and Germany, sand from England, and even to this day, most of their coloring matter is supplied by the chemical establishments of France, Germany and England.

Nothing can be cited which will convey a better idea of the difficulties encountered by the old time glass makers than the crude soda ash they were compelled to use. It was known by various names, such as kelp, when made from the drift sea plants of the north of Scotland and Ireland, varec, when made from the salty reeds and seaweed, and barilla, when procured by the incineration of salsola soda, salicornia, or other plants cultivated for the purpose in Spain, Sicily, Sardinia and the Canary Islands. These plants were gathered and heaped on iron bars placed over deep pits, and set on fire. The ashes, which contained only about twenty per cent. of soda, with some lime, sulphur, sulphate of soda, and common salt, dropped

into the pit, where it was left to cool before shipment.

How changed all this is today. Leblanc and Solvay and Mond have made it possible to supply the glass makers of today with soda which does not vary in quality materially from one year's end to the other. Sand within a fraction of absolute purity, washed and white as the driven snow, is now regularly furnished at a price which would astonish the ancients. Coloring materials of the purest grade, and in a variety never before known, are within the reach of all. Pots and tank blocks, which it no longer pays the individual factory to make, are now obtainable ready-made by experts whose experience and technical facilities make it impossible to equal their product in price and quality.

—National Glass Budget.

The German Trade Scout System

PREPARATION, organization, realization—that is the history of German export trade given in three words. Teutonic slowness may be laughed at by the more alert American, but the latter would do well to pattern after the former's thoroughness and sureness. Perhaps the essential foundation of the German export campaign is what is known as their "trade scout" system, a method by which the German manufacturer surveys the trade conditions and customs of the country into which he wishes to introduce his goods.

Not long ago an American agent in the City of Mexico, while sitting in his office, received the card of a representative of a large German porcelain manufacturer, world famous in his particular line. The man who bore the card was a young German of perhaps twenty-five or twenty-eight years, who immediately commenced asking keen questions regarding trade conditions and the field there would be for his product in Mexico. The American becoming interested, invited the young German to have lunch, and in turn became the questioner. After perhaps an hour's conversation, he no longer wondered at the success which the Germans have attained in their export trade in every corner of the globe.

Germany has had great problems to overcome in her industrial development. Practically devoid of natural resources, compelled to import many of her raw materials, she has in the past twenty-five years become one of the greatest manufacturing centres in the world, causing even England to become frightened at her rapid strides. Compelled to find outlets among other than her own people for her own manufactured products, and not having colonies, as has England, throughout the world, to take her goods, as a favored nation, she has realized that her salvation as an industrial factor in modern development lies in her export trade, and has proceeded slowly but surely to her present position.

The "trade scout," as he might be appropriately termed, bearing as he does a close resemblance to the military scout, is not a salesman in any sense of the word. He never takes an order nor does he ever try

to take one. His work is simply to secure information. The young man, destined for this position, enters the employ of his firm at the age of seventeen or eighteen, after having the advantage of the thorough and exact grounding that the German "gymnasia" gives. When he becomes connected with the firm for whom he is to travel, he not only studies its products, learning all their uses and adaptations, but he is compelled to pay particular attention to geography, trade routes, the theory of shipments and routings and above all, languages. All of the men engaged in this profession speak four and sometimes six and seven languages. After several years of this thorough preparation, he is ready for his first trip.

"This is my first trip," said the German, who spoke English perfectly, in response to the inquiry of the American. "I have been in practically every country in South and Central America, these being the countries in which my firm hopes to introduce its product, should my report warrant such action with the possibility of results. During my trips, I have interviewed men of all classes, from the smallest retailers to the heads of government commercial bureaus. Not only by interview, but by purchasing the goods with which we shall compete, have I received the information which I will embody in my report. Prices, quality, margin of profit, transportation facilities, and, above all, the likes and dislikes of the people, all of these are covered by my instructions.

"Great emphasis is placed on the last of these, for when goods are suitable for the needs of the country, they are much easier to introduce. To this end, samples of both the native and foreign goods, purchased on the spot, are sent home, with prices and accounts of their uses attached. Should we decide to enter the field, our goods will be just what the people want."

"But don't you receive many setbacks from possible competitors?" asked the American, remembering his own experience when he first became acquainted with his caller's errand. "Some," answered the German, smiling. "But these are usually overcome. Every man likes to feel that he is being regarded as an authority on some one thing, and he is usually ready to do what he can. Further, I am always talking about the subject that interests him more than anything else, and if he talks at all I usually get what I want. Of course, some refuse to answer me entirely and then I must go elsewhere."

"How long have you been away?" asked the American. "Six months, and in a month or two more, I will be finished."

This shows what the German system of "trade scout" means. It places at the disposal of the manufacturer contemplating entering into the export trade a detailed report of conditions, prices, goods and transportation facilities, so that he knows exactly what he is about. Further, it is the most economical way of entering the field, as under this system there is no chance of a costly experiment, with more than even chances of failure.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS.

President, Daniel C. Ripley, Pittsburg, Pa.
Vice-President, Marshall W. Gleason, Pittsburg, Pa.
Vice-President, Arthur J. Bennett, Pittsburg, Pa.
Treasurer, Thomas Evans, Pittsburg, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE.

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburg, Pa.

UNITED STATES POTTERS' ASSOCIATION.

President, E. M. Knowles, East Liverpool, O.
First Vice-President, William Burgess, Trenton, N. J.
Sect'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY.

President, Charles Weelans, Trenton, N. J.
Vice-President, Lawrence E. Barringer, Schenectady, N. Y.
Secretary, Edward Orton, Jr., Columbus, O.
Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
First Vice-President, John J. Miller.
Second Vice-President, L. S. Hinman.
Treasurer, Chas. A. Holbrook.
Secretary, L. S. Owen, 149 Church St., New York.

NATIONAL ASSOCIATION OF CUT GLASS MANUFACTURERS.

President, H. D. Carey, Jermyn, Pa.
Vice-President, J. E. Marsden, Egg Harbor, N. J.
Secretary, Arthur L. Blackmer, New Bedford, Mass.
Treasurer, T. B. Strittmatter, Philadelphia, Pa.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, Edward Menge, E. Liverpool, O.
First Vice-President, F. H. Hutchins, Trenton, N. J.
Second Vice-President, Samuel E. Burgess, East Liverpool, O.
Third Vice-President, Samuel Burford, Tiffin, O.
Secretary-Treasurer, John T. Wood, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
Vice-President, Wm. J. Croke, Toledo, O.
Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION.

President, R. E. L. Wells, New York.
Vice-President, E. M. Uniack, Jr., New York.
Secretary, Joseph F. O'Gorman, New York.
Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
First Vice-President, H. L. Dixon.
Second Vice-President, W. J. Patterson.
Secretary, J. G. Kaufman.
Treasurer, Robert West.

ADVERTISERS' DIRECTORY

	PAGE
Apelt, Charles	34
Cawthra & Co., T. A.	38
Caine's China Studio	40
Drakenfeld, B. F., & Co.	42
Duncan & Miller	35
Empire Cut Glass Co.	36
Genesee Cut Glass Co.	38
Gudeman, Ernst	34
Hanovia Chemical Co.	43
Harshaw, Fuller & Goodwin	43
Harvey, I. R.	40
Haviland & Co.	3
Haviland, Theo., & Co.	44
Hinde & Dauch Paper Co.	41
Hoag, Andrew H., Co.	40
Huott Pub. Co.	36, 40, 43
Keramic Studio Pub. Co.	41
Kupper, H. C.	1
Libbey Glass Co.	2
Mason Color & Chemical Co.	42
Mitchell Grindstone Works	40
Morgan, J., & Sons	39
National Silica Co.	42
Nelson, John A.	39
Ohio Silica Co.	42
Oriental Glass Co.	36
Paper Makers' Chemical Co.	41
Parry, T. A.	37
Penna. Salt Mfg. Co.	41
Pittsburgh Lamp, Brass & Glass Co.	38
Porcelaines, G. D. A.	5
Rawsthorne, R.	40
Rohrbeck, J. E.	39
Roessler & Hasslacher Chemical Co.	42
Stillman Safety Lamp Co.	39
Sons & Cunningham Co.	34
Stadler Photograph Co.	41
State College of Ceramics	41
Time and Energy Co.	40
To the Trade	4
Venon J. H.	37
Virden Mfg. Co.	35
Weller, S. A.	35
Wengers, Ltd.	43
Wiarda, John C., & Co.	43
Yellow Rock Pottery Co.	34

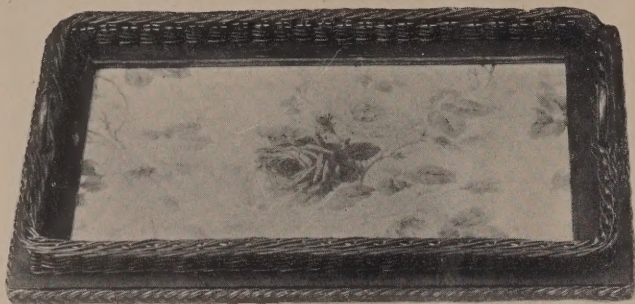
W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

MANUFACTURER of wood and composition portables wants to represent a first-class line of metal portable lamps and shades in conjunction with his own business. Address, "Representative," care of Pottery and Glass.



Reed and Rattan Cocktail Trays and Tea Wagons

A large selection of these trays and wagons, in many various designs and dimensions, are always carried in stock ready for you to choose from. The cretonnes used in the trays have been selected especially to match the decorations of the woods.

They are good profit-getters for you.

THE SONS—CUNNINGHAM CO.
26 Cherry Street, New York City



JET TEAPOTS

Superior in design, color and finish to English Importation.
Improved sunken knob cover if desired.

Order sample lot and be convinced

YELLOW ROCK POTTERY CO.
Clementine and Mercer Sts., Phila., Pa.

REPRESENTATIVES:

H. BENEDIKT 23 Park Pl., N. Y. City
JOHN A. DOBSON & Co. 110 Hopkins Place, Baltimore, Md.
CHAS. HARTFORD Newport, N. H.
MARSH & KIDD 617 Mission St., San Francisco, Cal.
W. W. ROBINSON Winnipeg, Manitoba, Canada



MORE STRIKING
MORE
EFFECTIVE
THAN
ELECTROLIERS

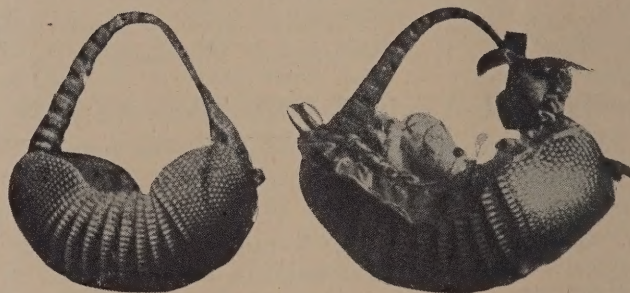
METAL AND
PORCELAIN
COMBINATION
FLORAL
ELECTRIC
ORNAMENTS

SEND FOR
CATALOGUE

Ernst Gudeman

MANUFACTURER AND IMPORTER

279-283 6th AVENUE, N. Y.



Have you ever seen

Armadillo Baskets

Imported from Old Mexico.

Something new and special in this line of goods offered here to buyers for the Holiday Trade.

They are the most durable, unique and best selling novelty ever produced. We have a large and varied assortment of good selling shapes and patterns in stock, that we can furnish for immediate shipment. Our prices are such that will assure you a good profit.

SATISFACTION GUARANTEED
DESCRIPTIVE BOOKLET FREE



CHARLES APELT

Comfort - - - TEXAS

The Duncan & Miller Glass Co.

WASHINGTON, PA.



Our No. 72 8" Compote, Shallow.

Manufacturers of....

Fine Table Glassware

New Goods are Now to be Seen at Our Salesrooms.

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial Bldg., Phila.

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston

MARSH & KIDD CO., 617 Mission St., San Francisco

WE want you to have enough
interest in the

WELLER POTTERY

to have our salesman show you
samples. We are sure you will
be convinced of our leadership.

*Everything new that's good
is to be found in our line*

S. A. WELLER
ZANESVILLE, OHIO

New York display - - - - - 57 Park Place
Boston display - - - - - 144 Congress Street
Chicago display 42 Madison St., Room No. 510 Heyworth Bldg.

BRASS GOODS

E
X
C
L
U
S
I
V
E

S
T
Y
L
E
S



METAL FRAMES FOR CASSEROLES



BRASS JARDINIER

H
I
G
H

A
R
T

B
R
A
S
S

Send for 1911 Catalogue

The VIRDEN MANUFACTURING CO.
5109 Euclid Avenue CLEVELAND, OHIO

★ *Ruby-Gold* ★

ORIGINATORS
OF

*Ruby
and
Gold*

IN AMERICA

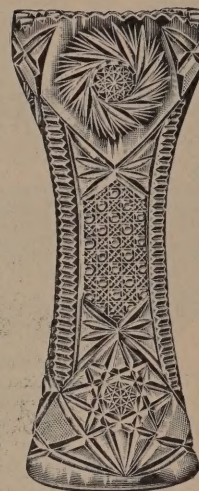
ORIENTAL GLASS

*Decorated
Ivory
and
Opal*

*Souvenir Assortment
Lettered any place
or resort.*

THE ORIENTAL GLASS CO.
50, 8TH & SARAH STS. PITTSBURG PA.

Quality



WRITE FOR PRICES

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.

Keeping Up To Date

MANY a man allows himself to be surpassed by others who are endowed with fewer talents because he does not keep abreast of the times in his field. Are you acquainted with everything that happens in the pottery, glass, lamp, and kindred trade fields? Do you want to know more?

Pottery and Glass

the leading monthly magazine devoted to pottery, glass, lamp, art metal, and allied trades will keep you posted on everything that happens in these branches of the trade. It will give you valuable selling schemes, short cuts in business, instructive articles written by men of note, technical matter of the highest kind and the most important news that happens during the month. **Pottery and Glass** is invaluable to the buyer; it should be part of his stock in trade. It will keep him informed of all the latest conceptions in pottery, glass, lamps and art metal that are placed in the market and where to get them. **Pottery and Glass** is most essential to the salesman, giving him valuable information that will fit him for higher things.

Don't Delay—Subscribe Now.

The coupon in the corner is for your convenience.

DURING the past year **Pottery and Glass** has published more store news, more technical matter, more instructive articles, and more illustrations than any other magazine in the field. Plans are now under way for the coming year that will make **Pottery and Glass** even more instructive and valuable than it has been in the past. And the time for you to subscribe for the magazine is now. The very next issue may contain a dozen articles that will be worth many dollars to you—and if your subscription is not in before that issue is published you will miss it, for we cannot supply back numbers. Just as soon as you read this announcement sit down and fill in the accompanying coupon, which is printed here for your personal convenience; then clip it off and send it to us with two dollars—and you will receive **Pottery and Glass** regularly for the next twelve months. Now is the time.

HUOTT
PUBLISH-
ING CO.,
305 Fourth Ave.,
N. Y. City.

Gentlemen:
Enclosed find \$2.00 for
one year's subscription to
POTTERY AND GLASS.

Name

Street and Number

City and State

Important Announcement!

I take pleasure in informing the trade that I have been appointed sole agent for U. S. A. and Canada for

REIJMYRE GLASSWARE
REJMYRA SWEDEN

THIS factory which is owned by the same corporation as the KOSTA CRYSTAL WORKS will manufacture for the American market a full line of *half crystal* goods, different in metal to the KOSTA product and consisting of up-to-date shapes in Stemware and Bar Goods, plain, etched and cut at the right prices, manufactured with the same careful execution and selection which has made Swedish glass so popular.

The new samples of

KOSTA CRYSTAL
REIJMYRE GLASS

AND

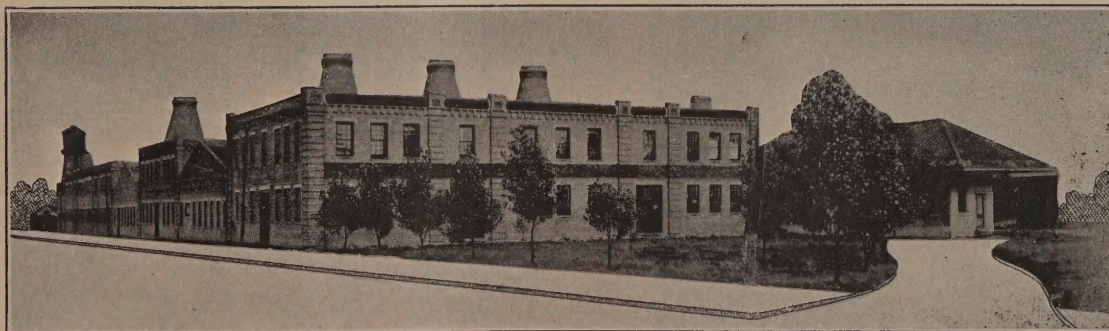
MARTIN CHINA
ROYAL GUSTAFSBERG CHINA

Are now ready for the inspection of the trade.

J. H. VENON, 43-51 West 4th Street, NEW YORK

FOR SALE *or* LEASE

This Pottery Ready for Business
at a Bargain. One of the Best
Equipped Potteries in Ohio.



FOR PRICE AND
TERMS ADDRESS

CITIZEN'S PHONE 3641

T. A. PARRY,
Columbus, Ohio

ROOM 503, CENTRAL
NATIONAL BANK BLDG.

B LL PHONE M. 1163



Nifty, Isn't It?

So are the other pieces listed in our Catalogue.

We cut the floral designs so that they are effective.

GENESEE CUT GLASS CO.
ROCHESTER, N. Y.

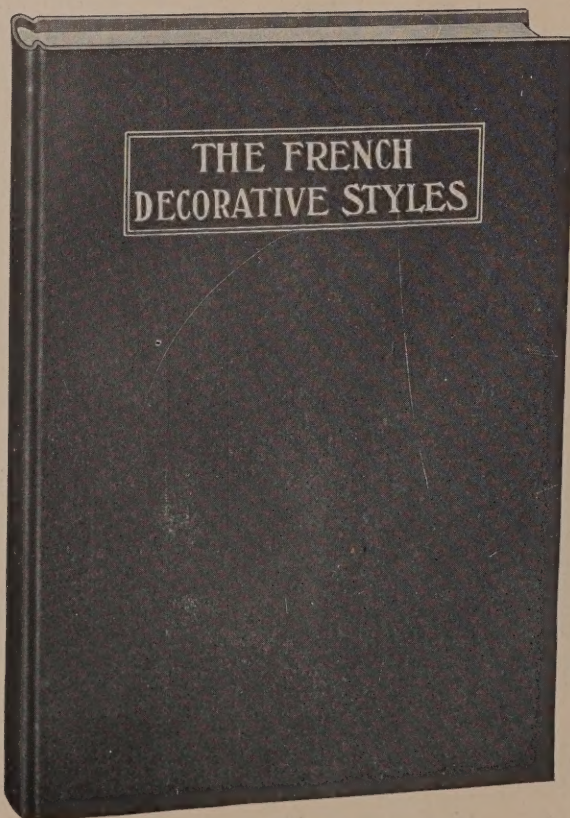


DO NOT FAIL TO
SEE OUR SPLENDID
LINE OF
PORTABLES

Fitted with Art Glass
Shades to Match

The Most Popular
Line on the Market

PITTSBURGH LAMP, BRASS & GLASS CO.
PITTSBURGH - - - PENNSYLVANIA



One Volume 9½ x 12 inches, Fully Illustrated, Cloth Binding. **\$2.00 Postpaid**

The Period Styles At Your Finger's Tip

You can learn more about the French decorative periods from the French Decorative Styles than you can from any other half dozen books on the same subject. Because it concentrates; because it avoids all useless details; because it is written for the man who wants instructive information; because it is thorough. It has helped others, it will help you.

The French Decorative Styles

is a history of French Decorative Art from the earliest times to the present day and it should be part of the stock-in-trade of every decorator and furnisher, upholstery and furniture dealer, salesman, buyer and all others interested in decoration and interior furnishings. The illustrations are excellent and the text is bright and interesting.

Fill in the accompanying coupon—NOW.

—T. A. CAWTHRA, & CO., 395 Fourth Ave., N. Y.—

Gentlemen:—The inclosed \$2.00 is for a copy of the French Decorative Styles, which I would like immediately.

Name.....

Address.....



Cut Glass

A COMPLETE popular priced line of trade winners that sell.

We want your duplicate orders. That is why our low priced line is finished up to the highest standard. Also the better grades at attractive prices.

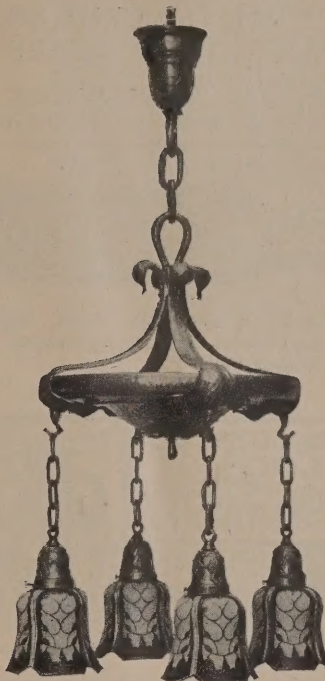
John A. Nelson

Cut Glass Mfg.

320 DRIGGS AVENUE
BROOKLYN, N. Y.



See Our Exhibition of Lamps



We have designed Modern Stained Glass (patented) lighting glassware on scientific principles that embody just the essential points missing in the ordinary art glass productions which pass for lighting glassware. This we have applied to many shapes and patterns of our lighting fixtures and electroliers, with the result that they have "a wide zone of useful light impossible in any other decorative glassware."

New catalogues, just issued, printed in colors. Write for one.

JOHN MORGAN & SONS

SHOWROOMS: 61 East Ninth Street (near Broadway), New York

SAMPLES AT THE FOLLOWING BRANCHES:

Philadelphia, H. A. Winterknight, Jr., 208 Denckla Building.
Chicago, Hugh E. King, 511 Heyworth Building.
Los Angeles, Peter J. O'Neill, Majestic Theatre Building.
Baltimore, Frank M. Baker, 118 S. Eutaw St.
San Francisco, Carnes-Clarabut Co., 150 Post St.
Toronto, Canada, A. J. Duggan, 33 Adelaide St., W.

Mirror Plateaux

THAT SELL



Sizes from 8 to 20 inches.

Plain or Beaded Edge Mirror.

Star or Concave Cutting.

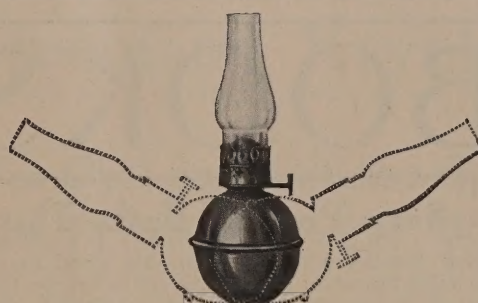
Goods Right — Prices Right.

MANUFACTURED BY

John E. Rohrbeck

24 DOWNING STREET, NEW YORK

WE MAKE A FULL LINE



"Roly Poly" Night Lamp—If upset, uprights itself

SOMEBODY

is going to do a good business in your town featuring safety lamps, and it might as well be you. The Stillman safety lamp is a ready seller, a good profit-getter, and thoroughly practical and scientific in its construction. It is odorless, burns with a bright flame, cannot explode and goes out if dropped. It is built in a dozen different attractive shapes and made in several metals and finishes.

The Stillman safety device has not been confined to lamps alone; it is successfully employed in several designs and varieties of cooking oil stoves and oil heaters, all of which are absolutely non-explosive and odorless.

Full particulars regarding all styles of Stillman oil lamps and heaters will be sent upon request, together with prices and testimonials from satisfied dealers and fire underwriters who have thoroughly inspected the patent. *Now is your Opportunity.*

STILLMAN SAFETY LAMP CO.

68 MURRAY STREET

NEW YORK

ANDREW H. HOAG CO.

MANUFACTURERS OF

**GAS AND ELECTRIC FIXTURES
PORTABLES, SHADES AND DOMES**

OFFICE, SALESROOM AND FACTORY

251 WEST 19th STREET, NEW YORK
FORMERLY 46 WEST BROADWAY TELEPHONE CHELSEA 42

Manufacturers of Potters' Dressing Irons, also Jolly Tools, Saggar
Punches, Saggar Dressers, Packing Paddles, Saggar Clay Cutters.
I. R. HARVEY Beaver Falls, Pa

Jas. Mitchell
1810**CENTENNIAL**Wilson Mitchell
1910**Mitchell Grindstone Works**

605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.

GLASS CUTTERS' STONESCragleith, Blue Mitre, etc., Black Diamond Putty, Pumice,
Woods, etc. Send for list No. 3C.

*It is extremely gratifying to us to
note that after our customers have
had one shipment from us their
orders keep repeating.*

*If we can get you started you will
be doing likewise.*

Caine's China Studio

Akron, Ohio

THE TANKARDS

"Well," murmur'd one, "Let who so make or buy,
My Clay with long oblivion is gone dry,
But fill me with the old familiar Juice,
Methinks I might recover by and by."

Those who "make" may get a drop of inspiration
in the matter of Artistic design dies, stock
or special, by writing

THE TIME AND ENERGY CO.

Manufacturers of
ARTISTIC RUBBER DIES
for the Pottery Trade

10 North Clark Street, CHICAGO, ILL.

BOOKS**Some Practical Books That Will Help You and Your Business**

FRENCH POTTERY AND PORCELAIN. By Henri Frantz. A detailed history of the ceramic art in France. Chapters on all the famous manufactories especially those of Faience. Illustrated with sixty plates seven of which are in color. Bound in cloth. Price \$2.50. Postage 19 cents extra.

THE KERAMIC GALLERY. By William Chaffers. Contains several hundred illustrations of choice examples of pottery and porcelain from the earliest time up to the nineteenth century. Describes every potter and pottery making the ware. A storehouse of information. Cloth bound. 468 pages. Price \$12.50. Expressage extra.

THE POTTERY AND PORCELAIN OF THE UNITED STATES. By Edwin Atlee Barber, A.M., Ph.D. An historical review of American ceramic art from ancient to modern times with a chapter on the pottery of Mexico. The most comprehensive work on the subject. 365 illustrations. Bound in red cloth. Price \$5.00. Postage 32 cents extra.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. An invaluable book for the collector. Deals with the porcelain and pottery ware of Holland. Describes in detail the porcelain factories and potteries of The Hague, Arnheim, Amsterdam, etc. Has an appendix giving the names of the Delft Potteries, and the members of the famous Guild of St. Luke with their marks and monograms. Profusely illustrated. Bound in cloth. Price \$2.50. Postage 16 cents extra.

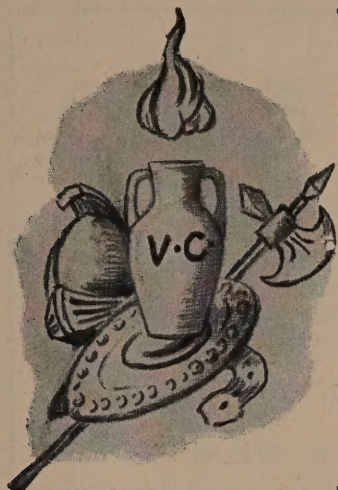
WEDGWOOD AND HIS IMITATORS. By N. Hudson-Moore. Gives many characteristics of the ware produced by the famous master. Shows his process of manufacture and offers many interesting facts about the history of the handicraft. Forty-nine half-tone engravings from photographs. Bound in cloth. Price \$1.00. Postage 9 cents extra.

THE POTTER'S CRAFT. By Prof. C. F. Binns. An enlightening treatise on the ceramic art; prepared for the instruction of the practical potter; contains many working half tone and line illustrations and formulæ. A very helpful work indeed. Bound in cloth. Price \$2.00. Postage 8 cents extra.

ENGLISH TABLE GLASS. By Percy Bate. A volume giving in detail the history of the glasses of the eighteenth century. Illustrated with more than seventy full page plates. Chapters on wine glasses, ale glasses and other tall pieces, candlesticks, decanters, sweetmeat glasses, etc. A very valuable reference book. Bound in cloth. Price \$2.50. Postage 17 cents extra.

HISTORY OF ANCIENT POTTERY, in two volumes. By H. B. Walters, M. A., F. S. A. A most elaborate and scholarly treatise on the ceramic art of Greece, Etruria, and Rome. A book for the practical man as well as the antiquarian. The standard reference on the subject. 300 illustrations; 8 colored plates. Bound in cloth. Price \$15.00 for the two volumes. Not sold separately. Expressage extra.

For Sale by the HOUTT PUBLISHING CO., 395 Fourth Ave., N. Y.



JOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, Secretary

PAPER MAKERS' CHEMICAL CO.

Sole Agents for

V.C.B. and other grades
of English China Clays
FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devon-
shire Ball Clays

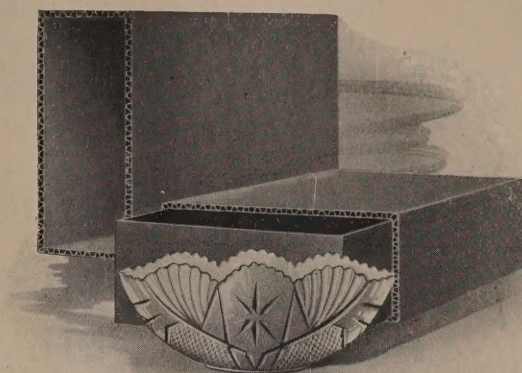
Write for Catalog

STATE COLLEGE OF CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, Director



THE H. & D. CORRUGATED
BOX makes an ideal package for
cut glass and all fragile articles. A perfect
resilient package, therefore no severe con-
cussion can possibly come to the contents.

Your trade will appreciate their goods
packed in this way. A complete absence
of litter in unpacking.

Write for our catalogue "How to
Pack It."

The Hinde & Dauch Paper Co.
SANDUSKY, OHIO

WHITE CHINA IMPORTERS and DEALERS!

*Readers of KERAMIC STUDIO
will look for YOUR Announcement
Do not disappoint them!*

KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.

RATES AND SAMPLE COPY ON APPLICATION

Greenland Kryolith

For Opal and Alabaster Glass
and Porcelain Enamel Ware

Penna. Salt Mfg. Co. —SOLE—
IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS

PHOTOGRAPHS
STADLER
PHOTOGRAPHING
COMPANY
INCORPORATED
ART AND
COMMERCIAL WORK

A.H. STADLER, Pres. & Mgr.
HOWARD M. WEBSTER V. Pres.
H.D. WILLIS, Secy. & Treas.

CHICAGO
1322-28 WABASH AVE.
TEL. CALUMET 4390-91

NEW-YORK
67-69 IRVING PLACE-18th ST.
TEL. GRAMERCY 1746

PHOTOGRAPHS WILL SELL YOUR GOODS

For a full decade we have specialized in the
work of sampling by picture. The PHOTO-
GRAPH, unquestionably the truest illustra-
tion, has been the nucleus of our effort. Its
application to the China, Glass, Pottery and
Brass lines has proven most successful. Two
equally well equipped plants. We solicit your
patronage for the one most convenient for you.

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors**Materials for Decorating China, Glass and Enameled Ware****Oxides and Chemicals**East Liverpool Office, First National Bank Building
GEORGE HEISLER**27 Park Place, NEW YORK****MASON COLOR AND CHEMICAL CO.**

MANUFACTURERS OF

Underglaze and Enamel
Colors for ChinaEarthenware and Glass
Oxides for Enamelers

OFFICE AND WORKS

220-222 Walnut Street

ESTABLISHED 1842

East Liverpool, Ohio, U. S. A.

GLASS SAND

HIGHEST GRADES 99.97% PURE SILICA

Best on earth in every way for Rich Table Ware, Druggists' Bottles, Plate Glass and Potters' Placing Purposes.
Capacity 600 tons per day.**POTTERS FLINT**

QUALITY 99.97% PURE—BEAUTIFULLY WHITE IN COLOR

Reduced to pass through 140 Mesh Lawn and no tailings.

EQUAL IN EVERY WAY TO FRENCH FLINTS

Capacity 120 Tons Daily

NATIONAL SILICA CO.

OHIO SILICA CO

General Offices: MONADNOCK BLOCK, CHICAGO, ILL.

Factories: OREGON, ILL., AND EAST LIVERPOOL, OHIO

FACSIMILE
OF LABEL**Liquid Bright Gold**ENAMEL
(ON GLAZE)**COLORS**

UNDERGLAZE

Liquid Lustre Colors for China and Glass

Oxide of Cobalt, Boracic Acid and other chemicals used in Pottery and Glass Industries.**The Roessler & Hasslacher Chemical Co.**

H. W. SMITH, Representative, East Liverpool, Ohio

MAIN OFFICE } 100 William St., New York